

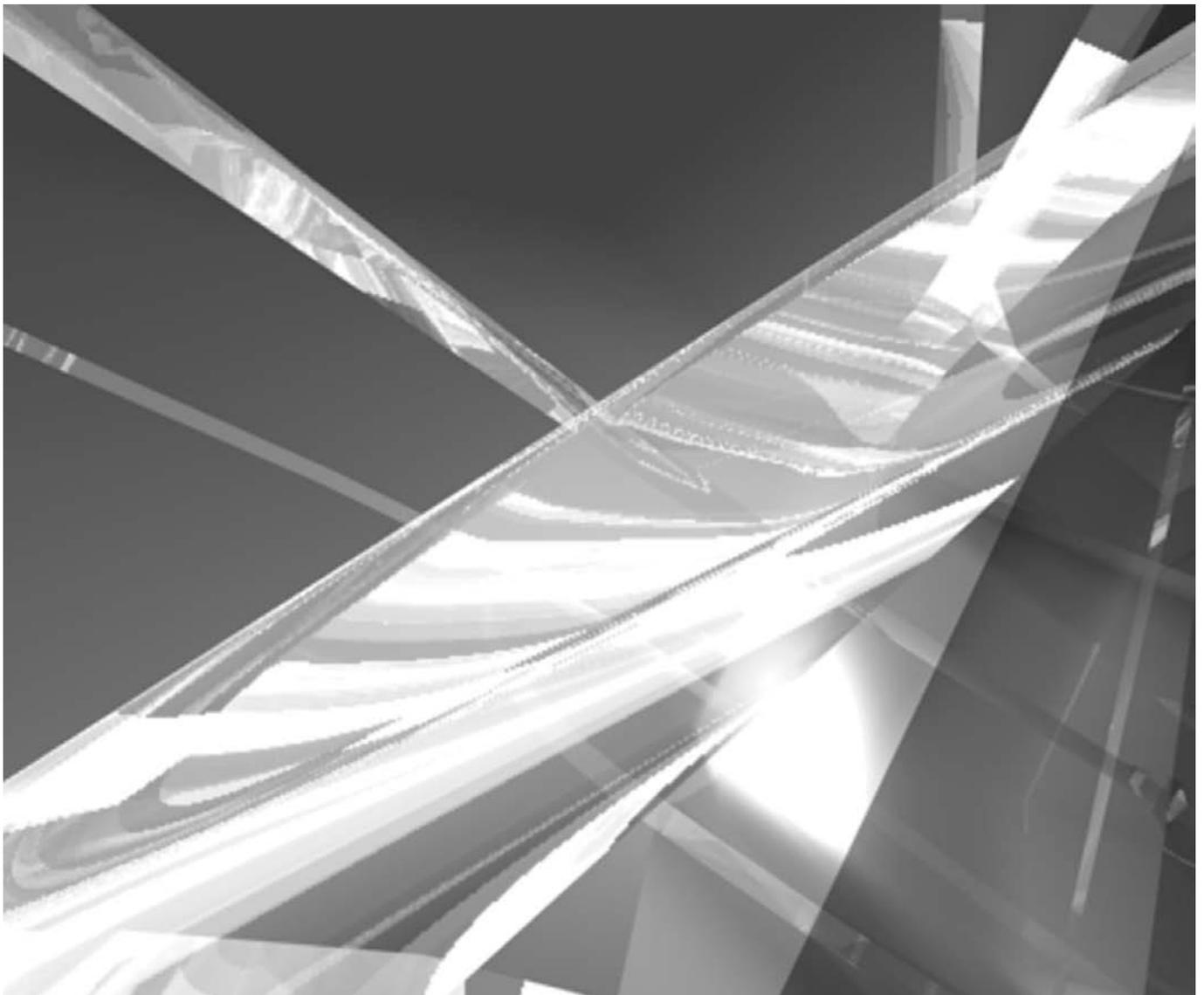
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# Registry of Guitar Tutors / LCM Examinations

## Electric Guitar Performance and Teaching Diplomas

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1 July 2009 – 31 December 2016





**Registry of Guitar Tutors /  
London College of Music Examinations**

**Syllabus for Diplomas in  
Electric Guitar Performance and Teaching**

**DipLCM, ALCM, LLCM and FLCM**

Second Edition  
**2009 – 2016**

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# LCM Examinations

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## Director of Examinations

John Howard BA PhD

## Chief Examiner in Music

Philip Aldred BEd FLCM

## University of West London

### LCM Examinations

St Mary's Road

Ealing

London

W5 5RF

tel: +44 (0)20 8231 2364

fax: +44 (0)20 8231 2433

email: [lcm.exams@uwl.ac.uk](mailto:lcm.exams@uwl.ac.uk)

[uwl.ac.uk/lcmexams](http://uwl.ac.uk/lcmexams)

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# Registry of Guitar Tutors

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## RGT Board of Honorary Patrons:

Sir Paul McCartney, Hank Marvin, David Gilmour, Ronnie Wood, Gordon Giltrap,  
John Etheridge, Suzi Quatro, Carlos Bonell, Dave Kelly, John Illsley, Neil Murray, Glenn Tilbrook.

Director: Tony Skinner F.R.S.A.

For further information about this syllabus contact:

Registry of Guitar Tutors

Registry Mews

11-13 Wilton Rd

Bexhill-on-Sea

Sussex

TN40 1HY

Tel: 01424 222222

Fax: 01424 213221

Email: [office@RGT.org](mailto:office@RGT.org)

Website: [www.RGT.org](http://www.RGT.org)

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# London College of Music Examinations

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External examinations have been awarded by the London College of Music since the institution's founding in 1887. Today, examinations are held throughout the United Kingdom, Republic of Ireland and at many overseas centres, and are unique in the graded examinations world in being awarded by a university.

LCM's graded and diploma examinations in most subjects are accredited by Ofqual (formerly the Qualifications and Curriculum Authority, QCA), which serves as a UK governmental stamp of approval and quality assurance, confirming parity of standards with other similar examinations boards. Furthermore, the resulting mapping of LCM Examinations onto the QCF (Qualifications and Credit Framework) means that candidates applying to UK universities through the UCAS system can increase their points tariff if they have been awarded a Pass or higher at Grades 6-8 in an accredited subject.

LCM Examinations are distinctive, both in the qualifications offered and in the administration and running of the exams. We have retained the well-known traditional atmosphere and qualities of the London College of Music: informality, friendliness and approachability, although set in a fully professional and modern context. We are small enough that enquiries to the head office can be dealt with speedily and efficiently, and we are able to get to know many of our representatives and teachers personally by name. Examiners pride themselves on being friendly and approachable, ensuring candidates are put at their ease and are thus able to perform to their full potential; yet they are professional, applying thorough and objective assessment criteria in forming their judgements.

Our range of syllabuses and exam formats is exceptionally wide. Examinations may be taken in piano, all orchestral instruments, classical singing, music theatre, popular music vocals, guitar, electronic keyboard, electronic organ, drum kit, percussion, church music, Irish and Scottish traditional music, jazz (piano, wind and brass), ensemble, early learning, theory (both classical and popular) and composition. Examinations in acoustic, electric and bass guitars are offered in partnership with the Registry of Guitar Tutors (RGT). Our diplomas are internationally recognised and include composition, conducting, thesis and theoretical diplomas as well as performing and teaching diplomas in all instruments, across four levels.

We offer a number of pre-Grade 1 exams (Preliminary and Steps). Graded exams include a viva voce element, which encourages candidates to think, both technically and critically, about the music they perform in the exam. Syllabuses contain a wide range of repertoire options, sometimes including an own choice element. Finally, we offer the very popular Leisure Play option, where candidates perform three pieces plus a fourth own choice, but do not attempt any of the additional components of the exam.

Graded and diploma syllabuses are available free of charge from LCM Examinations and from local representatives.

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## Registry of Guitar Tutors

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### 'The Specialists in Guitar Education'

The Registry of Guitar Tutors (RGT) was established in 1992 with the aims of improving standards in guitar education and helping the guitar teaching profession achieve recognition within the mainstream of music education, by the establishment of an accredited range of comprehensive and well-structured teaching programmes. RGT now has branches in the UK, North America, New Zealand and many parts of Europe.

RGT publishes a directory of registered guitar tutors, and organises regular music education conferences. In association with LCM Exams, RGT also organises a full range of graded examinations in electric guitar, acoustic guitar, bass guitar, popular music theory and classical guitar. A range of professional diploma examinations is also available.

RGT examinations are endorsed by some of the world's most respected guitarists and eminent musicians.

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# 1. Syllabus Introduction

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## 1.1 Introduction to the Diploma Syllabus

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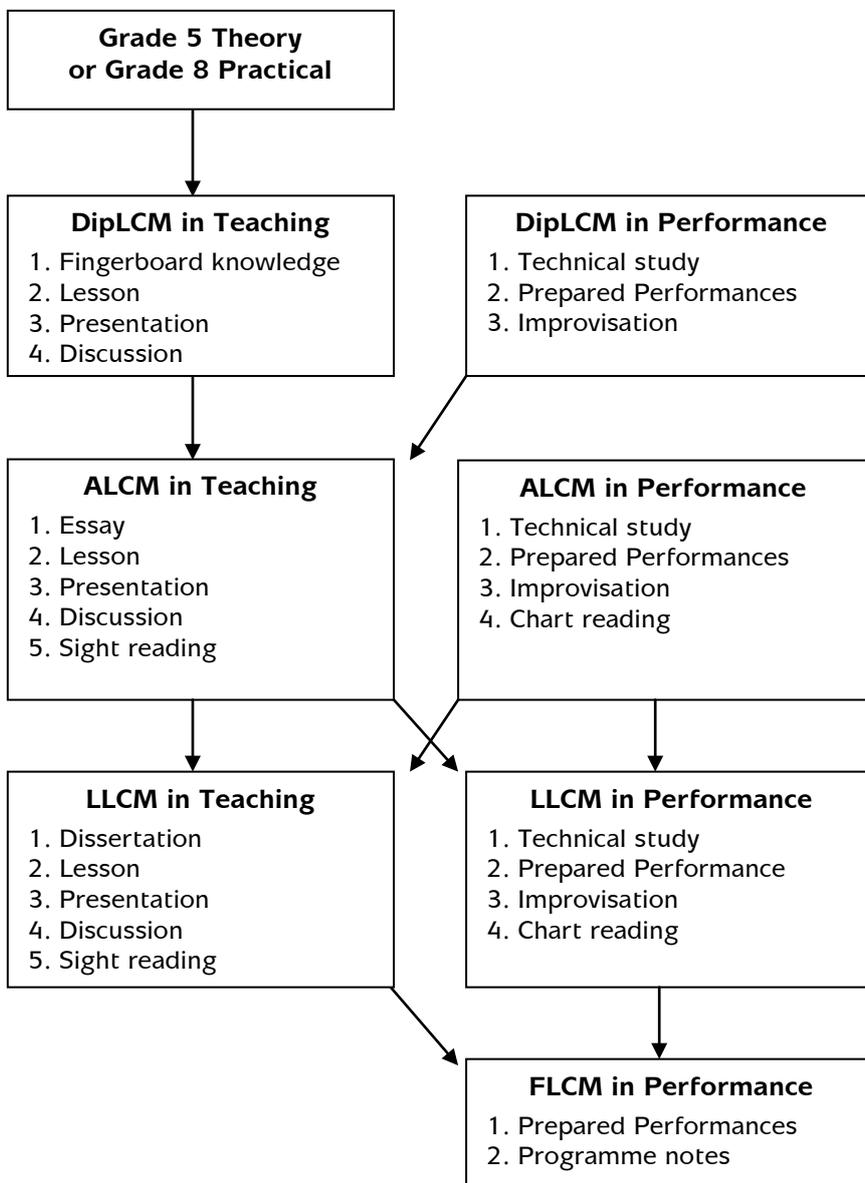
This syllabus is designed to prepare candidates for the Teaching and Performance diplomas in electric guitar. Candidates should also view the Exam Information Booklets for both sets of diplomas; these are available from the RGT website [www.RGT.org](http://www.RGT.org) or by calling the RGT office on 01424 222222. In addition, RGT publishes a series of diploma handbooks for the Performance diplomas, which detail the specific requirements for each Performance diploma.

The basic scheme is set out in Section 1.2 below. There are three levels of Teaching diploma available and four Performance diplomas. Candidates may progress through the four levels of diploma, taking diplomas in either Performance or Teaching at any stage, apart from FLCM where only Performance is offered. Alternatively, candidates may choose to enter directly at the ALCM in Performance level and then on through the LLCM in Teaching or Performance and, finally, the FLCM as indicated. In addition, direct entry to a diploma at any level is possible, providing that certain conditions as described in the syllabus are met.

Further advice or clarification on any aspect of this syllabus is available by contacting the RGT office.

## 1.2 Overview of the Electric Guitar Diploma Structure

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## **1.3 Validity of this syllabus**

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This syllabus is valid from 1 July 2009 until 31 December 2016.

This syllabus replaces previous electric guitar diploma syllabuses.

## **1.4 Rationale**

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LCM's graded and diploma qualifications make a distinctive contribution to education in and through music, and drama and communication, because of the emphasis placed upon the following combination of characteristics:

- creative thinking;
- practical skills either independent of literacy, or related to it;
- encouragement to think, both technically and critically, about the material performed in practical examinations;
- a distinctively broad stylistic range, as reflected in tasks, endorsements and repertoire;
- the provision of assessment in areas not traditionally included within the scope of graded and diploma examinations;
- a strong emphasis towards the acquisition and demonstration of skills and understandings that are of contemporary relevance to the performing arts.

In the standards set, in structure, and organisation, LCM's graded and diploma qualifications are broadly comparable with those of other awarding bodies offering graded and diploma qualifications in music and in drama and communication. However, this syllabus offers the opportunity to develop pathways into learning that both complement and provide genuine alternatives to the study of the arts within school, FE and HE curricula, and within the context of life-long learning. Because of this, they are capable of being used to extend and enrich full-time education and individual tuition and offer alternative routes that enable teachers to achieve the objective of equipping young people and adults with highly relevant creative, expressive and technological concepts and skills.

## **1.5 Syllabus Aims**

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A course of study based on LCM's graded and diploma syllabuses is intended to provide:

- a progressive and unified assessment system, enabling candidates to plan and obtain an effective education in and through the arts;
- skills of organisation, planning, problem-solving and communication, through the study of the arts in performance and theory;
- enhanced ability in acquiring the personal disciplines and motivation necessary for life-long learning;
- an enduring love, enjoyment and understanding of the performing arts, from the perspective of both participant and audience;
- an assessment system equipping candidates with added value to enhance career routes, educational opportunities and decision-making.

## **1.6 Syllabus Objectives**

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A course of study based on this syllabus is intended to provide:

- a learning basis for candidates to fulfil their potential as performers or instrumental teachers at an advanced and professional level;
- opportunities for learning and assessment that are both creatively challenging and technologically relevant;
- opportunities for mastery learning that are structured and directly related to the repertoire published for each diploma level;
- candidates with the basis for study and practice to develop relevant and usable skills and concepts.

## **1.7 Availability of Examinations and Entry Details**

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Practical examinations take place throughout the year according to location. In the UK, diploma examinations are held three times a year: Spring (March/April), Summer (June/July) and Winter (November/December). Completed entry forms, together with full fees, must be submitted to the RGT Examinations office on or before the closing date, as listed on the published entry fee forms.

## 1.8 Duration of Examinations

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Examination durations, which include discussion and report writing time for the examiners, are as follows:

### Diplomas in Performance:

DipLCM	30 minutes
ALCM	40 minutes
LLCM	50 minutes
FLCM	60 minutes

### Diplomas in Teaching:

	Where the lesson is given during the examination:	Where the lesson has been provided on DVD:
DipLCM	60 minutes	40 minutes
ALCM	75 minutes	50 minutes
LLCM	85 minutes	55 minutes

## 1.9 Candidates with Particular Needs

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Information on assessment, examination and entry requirements for candidates with particular needs is published in the document *Equality of Opportunity, Reasonable Adjustments and Special Consideration*. Copies of this are available free of charge from the LCM Examinations office (tel: 020 8231 2364).

## 1.10 Target Groups

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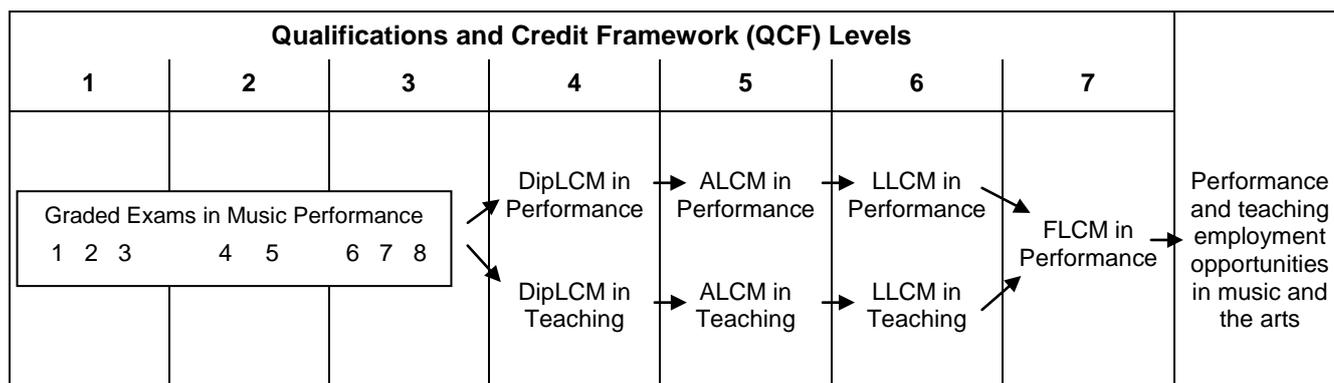
**Diplomas in Performance:** These are open to all, and there are no minimum age restrictions. However, in practice, it is unlikely that candidates below certain ages will possess the degree of musical and interpretative maturity required for success at the different levels of diplomas, as indicated below:

Diploma	Recommended minimum age
DipLCM	14
ALCM	15
LLCM	17
FLCM	18

**Diplomas in Teaching:** Candidates must have attained the ages specified below by the date of entry.

Diploma	Minimum age
DipLCM	16
ALCM	17
LLCM	18

## 1.11 Progression



Progression from Music Performance Grades:

- Performance route: DipLCM in Performance (QCF 4), ALCM in Performance (QCF 5), LLCM in Performance (QCF 6), FLCM in Performance (QCF 7)
- Teaching route: DipLCM in Teaching (QCF 4), ALCM in Teaching (QCF 5), LLCM in Teaching (QCF 6), FLCM in Performance (QCF 7)

## 1.12 Accreditation

LCM's diplomas in electric guitar performance and teaching are fully accredited in England by Ofqual (formerly OCA), and by the corresponding authorities in Wales (DCELLS) and Northern Ireland (CCEA). They have been placed on the Qualifications and Credit Framework (QCF) at Levels 4, 5, 6 and 7.

The table below shows the qualification number, QCF title and credit value of each diploma. The awarding organisation is **University of West London Qualifications (UWLQ)**.

Please contact us, or consult the Register of Regulated Qualifications (<http://register.ofqual.gov.uk>), for further details, including unit numbers.

Diploma	Qualification Number	Qualification Title	QCF Credits
DipLCM in Performance	600/0639/0	UWLQ Level 4 Diploma in Music Performance (QCF)	90
DipLCM in Teaching	600/0062/4	UWLQ Level 4 Diploma in Music Teaching (QCF)	100
ALCM in Performance	600/0755/2	UWLQ Level 5 Diploma in Music Performance (QCF)	90
ALCM in Teaching	600/0829/5	UWLQ Level 5 Diploma in Music Teaching (QCF)	100
LLCM in Performance	600/0756/4	UWLQ Level 6 Diploma in Music Performance (QCF)	90
LLCM in Teaching	600/0826/X	UWLQ Level 6 Diploma in Music Teaching (QCF)	100
FLCM in Performance	600/0758/8	UWLQ Level 7 Diploma in Music Performance (QCF)	225

## 1.13 Publications

The following RGT publications are relevant to this syllabus:

- RGT DipLCM Electric Guitar Performance Diploma Handbook
- RGT ALCM Electric Guitar Performance Diploma Handbook
- RGT LLCM-FLCM Electric Guitar Performance Diploma Handbook

Available from many book or music shops. See [www.RGT.org](http://www.RGT.org) to view a list of stockists.

Available online from [www.BooksForGuitar.com](http://www.BooksForGuitar.com) or call 01424 222222.

A recommended reading list for the Teaching Diplomas is published on the RGT website [www.RGT.org](http://www.RGT.org)

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## 2. Syllabus Content

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### 2.1 Syllabus Overview

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This syllabus is designed to help prepare students for the four levels of performance and three levels of teaching diplomas in electric guitar awarded by University of West London Qualifications. It provides a structured approach that enables students to develop their capability and expertise as a performer at an advanced level, or to learn to teach the electric guitar with confidence and authority. The syllabus clearly describes what is expected and how the achievements of the candidate are to be assessed, so that students can be taught to master the requirements and to demonstrate these in an examination. Examinations are held at approved centres in the UK and overseas, and are assessed by trained external examiners. Further information and advice on all aspects of this syllabus is available from the RGT examinations office (see page 2 for contact details).

### 2.2 Attainment Levels

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**DipLCM in Performance.** Candidates who enter for this examination will be expected to demonstrate a standard of performance beyond that of Grade 8, consistent with a Level 1 (first-year) undergraduate recital. Security of technique, and the ability to communicate an emerging and mature sense of musical personality, will be expected.

**DipLCM in Teaching.** This diploma requires the candidate to demonstrate the fundamental skills and understanding required by a competent instrumental music teacher, consistent with a Level 1 (first-year) undergraduate module. Examiners will expect to encounter evidence of solid basic teaching skills, a performance technique that equips the candidate to demonstrate musical ideas and techniques with clarity and confidence, and the ability to communicate appropriate knowledge and understanding with verbal articulacy.

**ALCM in Performance.** Compared to DipLCM this diploma demands a higher standard of performance and musicianship, consistent with a Level 2 (second-year) undergraduate recital. Security of technique, and the ability to communicate a degree of flair and imagination in performance, will be expected.

**ALCM in Teaching.** This diploma requires the candidate to demonstrate the skills and understanding required by a competent and proficient instrumental music teacher, consistent with a Level 2 (second-year) undergraduate module. Examiners will expect to encounter evidence of accomplished and confident teaching skills, a performance technique which equips the candidate to demonstrate musical ideas and techniques with clarity and authority, and the ability to communicate appropriate knowledge and understanding with clear verbal articulacy.

**LLCM in Performance.** This diploma demands a fully professional standard of performance and musicianship, consistent with a Level 3 (final-year) undergraduate recital. An extremely secure and versatile technique, together with the ability to communicate a tangible sense of interpretative awareness and convincing musicianship, will be expected.

**LLCM in Teaching.** This diploma demands a fully professional standard of teaching, musicianship and educational skills, consistent with a Level 3 (final-year) undergraduate module. Evidence of experience and expertise as a teacher, a secure and versatile performance technique, and the ability to communicate a tangible sense of understanding and insight into the teaching process, will be expected.

**FLCM in Performance.** This diploma, the highest awarded by University of West London Qualifications, demands a truly exceptional demonstration of performing ability of the very highest standard. In order to pass, the candidate must present a recital of a standard which one might expect to hear at a major concert venue, demonstrating a clear maturity of personality and interpretation. The standard expected is equivalent to that of a Masters' level recital.

## 2.3 Pre-requisite Qualifications

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**DipLCM in Performance:** There are no pre-requisite qualifications for this diploma.

**DipLCM in Teaching:** Candidates are required to take Grade 5 LCM Popular Music Theory during the same examination period; the Diploma being issued only upon passing both the diploma examination and the music theory examination. However, candidates who already possess Grade 5 LCM Popular Music Theory OR one of the following qualifications do NOT need to take the music theory examination:

- RGT (or another accredited board) Grade 8 in electric guitar playing;
- Any post-grade 8 Performance Diploma from RGT (or another accredited board) in electric guitar playing;
- Grade 5 LCM (or another accredited board) Theory of Music;
- GCSE or O level music (Grade C or above);
- CSE music (Grade 1);
- AS, A2 or A level music (Grade D or above);
- Scottish Certificate of Education (Standard or Higher);
- Junior or Leaving Certificate (Republic of Ireland).
- Any music degree or equivalent qualification.

Other qualifications may be considered on application to the RGT Examinations Director.

**ALCM in Performance:** There are no pre-requisite qualifications for this diploma.

**ALCM in Teaching:** Candidates must normally have already passed either the DipLCM in Teaching or the DipLCM in Performance in electric guitar. Alternative pre-requisite qualifications may be considered on application to the RGT Examinations Director, but these must be qualifications which include the study or performance of contemporary music at QCF Level 4 or higher, eg. a HND, or honours degree or part thereof. Additionally, where a theoretical element is not included in the qualification, Grade 5 theory (or alternative) must also have been passed. However, candidates who have sufficient professional electric guitar teaching experience – that being a minimum of three years, averaging at least 10 hours per week electric guitar teaching experience – and who feel that their teaching experience and preparation will enable them to successfully meet all the requirements of this teaching diploma may apply to enter directly without holding previous qualifications; such candidates should complete the relevant section of the examination entry form.

**LLCM in Performance:** Candidates must normally have already passed the ALCM in Performance or ALCM in Teaching in electric guitar. However, candidates who feel they have relevant professional experience, and have attained the appropriate standard of performance, may apply to enter directly for the LLCM without holding previous qualifications. Such a candidate would be expected to have secured local or regional recognition as a professional performer. Such an application must be made in advance of entry in writing to the RGT Examinations Director, outlining the rationale for entering directly at this level, accompanied by evidence in the form of press cuttings, reviews etc., and supported by at least two references from professional musicians, who must not be the candidate's teacher. An administrative fee will be charged for this process (see current fee list).

**LLCM in Teaching:** Candidates must normally have already passed the ALCM in Teaching or ALCM in Performance in electric guitar. Alternative pre-requisite qualifications may be considered on application to the RGT Examinations Director, but these must be qualifications which include the study or performance of contemporary music at QCF Level 5 or higher. Additionally, where a theoretical element is not included in the qualification, Grade 5 theory (or alternative) must also have been passed. However, candidates who have sufficient professional electric guitar teaching experience – that being a minimum of five years, averaging at least 10 hours per week electric guitar teaching experience – and who feel that their wide range of teaching experiences (including a range of ages and ability levels) and preparation will enable them to successfully meet all the requirements of this teaching diploma may apply to enter directly without holding previous qualifications; such candidates should complete the relevant section of the examination entry form.

**FLCM in Performance:** LLCM in Performance or LLCM in Teaching in electric guitar must normally be passed before entering this examination. However, candidates who feel they have relevant professional experience, and have attained the appropriate standard of performance, may apply to enter directly for the FLCM without holding previous qualifications. Such a candidate would be expected to have secured national or international recognition as a professional performer. Such an application must be made in advance of entry in writing to the RGT Examinations Director, outlining the rationale for entering directly at this level, accompanied by evidence in the form of press cuttings, reviews, concert programmes, CD recordings, etc., and supported by at least two references from professional musicians, who must not be the candidate's teacher. An administrative fee will be charged for this process (see current fee list).

## What diploma can I enter for?

Diploma	DipLCM Perf.	DipLCM Teach.	ALCM Perf.	ALCM Teach.	LLCM Perf.	LLCM Teach.	FLCM Perf.
Pre-requisite qualification required:							
None	√		√				
Grade 5 theory OR Grade 8 practical		√					
DipLCM in Performance OR DipLCM in Teaching				√* √			
ALCM in Performance OR ALCM in Teaching					√ √	√* √	
LLCM in Performance OR LLCM in Teaching							√ √

\* = Grade 5 theory (or equivalent) also required.

N.B. Direct entry to ALCM in Teaching and LLCM in Teaching is permitted for candidates with sufficient electric guitar teaching experience. (See previous page for details.)

## 2.4 Summary of Subject Content

Candidates preparing for a diploma need to ensure that they are able to demonstrate appropriate levels of mastery as described below:

### 2.4.1 DipLCM in Performance

#### Technical Study (Assessed in Component 1)

Candidates should be able to:

- perform an unaccompanied technical study based on widely used scales, arpeggios and chords, as specified in the RGT DipLCM handbook;
- demonstrate secure technique and musicianship appropriate to Diploma level.

#### Prepared Performances (Assessed in Component 2)

Candidates should be able to:

- perform from memory a programme of music to a CD backing track involving improvisation on a melody and rhythm playing. The RGT DipLCM handbook includes the backing tracks on CD, and the chord progressions for the rhythm playing;
- demonstrate secure technique, musicianship and interpretative skills appropriate to Diploma level.

#### Improvisation (Assessed in Component 3)

Candidates should be able to:

- improvise a lead solo over a previously unseen chord progression;
- improvise a rhythm part over a previously unseen chord progression;
- demonstrate secure technique, musicianship and improvisational skills appropriate to Diploma level.

### 2.4.2 DipLCM in Teaching

#### Fingerboard Knowledge (Assessed in Component 1)

Candidates should be able to:

- perform from memory a selection of widely used scales, arpeggios and chords as requested by the examiner (the range being specified in the RGT Electric Guitar Teaching Diploma Examination Information Booklet);
- demonstrate secure technique and musicianship appropriate to Diploma level.

#### Lesson (Assessed in Component 2)

Candidates should be able to:

- teach a twenty-minute lesson to a pupil;
- demonstrate secure and competent teaching skills.

### **Presentation and Demonstration** (Assessed in Component 3)

Candidates should be able to:

1. give a presentation on aspects of teaching skills as prescribed by the syllabus;
2. demonstrate knowledge and understanding of the teaching process;
3. speak with confidence and verbal articulacy;
4. use the guitar for demonstration as appropriate;
5. perform material from the RGT electric guitar grade handbooks, as specified by the syllabus and as requested by the examiner.

### **Discussion** (Assessed in Component 4)

Candidates should be able to:

1. discuss with the examiner any issues arising from Components 1-3;
2. demonstrate knowledge, understanding, confidence, and clarity of verbal articulation.

## **2.4.3 ALCM in Performance**

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### **Technical Study** (Assessed in Component 1)

Candidates should be able to:

1. perform an unaccompanied technical study based on a selection of playing techniques as specified in the RGT ALCM handbook;
2. demonstrate secure technique and musicianship appropriate to Associate level.

### **Prepared Performances** (Assessed in Component 2)

Candidates should be able to:

1. perform from memory a programme of music to a CD backing track involving improvisation on a melody and rhythm playing. The RGT ALCM handbook includes the backing tracks on CD and the chord progressions for the rhythm playing;
2. demonstrate secure technique, musicianship and interpretative skills appropriate to Associate level.

### **Improvisation** (Assessed in Component 3)

Candidates should be able to:

1. improvise a lead solo over a previously unseen chord progression;
2. improvise a rhythm part over a previously unseen chord progression;
3. demonstrate secure technique, musicianship and improvisational skills appropriate to Associate level.

### **Chart Reading** (Assessed in Component 4)

Candidates should be able to:

1. perform a previously unseen chord chart with a notated rhythm part, after a short period of preparation;
2. use the preparation time effectively to enable the performance to be as accurate, fluent and musical as possible.

## **2.4.4 ALCM in Teaching**

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### **Essay** (Assessed in Component 1)

Candidates should be able to:

1. write an extended essay of approximately 4000 words on a subject chosen from a list of prescribed titles;
2. demonstrate knowledge and understanding of the subject, through means of clarity of expression and written style.

### **Lesson** (Assessed in Component 2)

Candidates should be able to:

1. teach a twenty five-minute lesson to a pupil;
2. demonstrate secure and competent teaching skills.

### **Presentation and Demonstration** (Assessed in Component 3)

Candidates should be able to:

1. give a presentation on aspects of teaching skills as prescribed by the syllabus;
2. demonstrate knowledge and understanding of the teaching process;
3. speak with confidence and verbal articulacy;
4. use the guitar for demonstration as appropriate;
5. perform material from the RGT electric guitar grade handbooks, as specified by the syllabus and as requested by the examiner.

### **Discussion** (Assessed in Component 4)

Candidates should be able to:

1. discuss with the examiner any issues arising from Components 1-3;
2. demonstrate knowledge, understanding, confidence, and clarity of verbal articulation.

### **Sight Reading (notation)** (Assessed in Component 5)

Candidates should be able to:

1. perform an extract of previously unseen music in traditional notation, after a short period of preparation;
2. use the preparation time effectively to enable the performance to be as accurate, fluent and musical as possible.

## **2.4.5 LLCM in Performance**

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### **Technical Study** (Assessed in Component 1)

Candidates should be able to:

1. perform an unaccompanied technical study based on a selection of playing techniques as specified in the RGT LLCM-FLCM handbook;
2. demonstrate the high level of musicianship and technique appropriate to Licentiate level.

### **Prepared Performance** (Assessed in Component 2)

Candidates should be able to:

1. perform from memory a piece of music of between three and six minutes in length, according to the syllabus criteria;
2. demonstrate the high level of musicianship, technique and interpretative skills appropriate to Licentiate level.

### **Improvisation** (Assessed in Component 3)

Candidates should be able to:

1. improvise a lead solo over a previously unseen chord progression;
2. improvise a rhythm part over a previously unseen chord progression;
3. demonstrate the high level of musicianship, technique and improvisational skills appropriate to Licentiate level.

### **Chart Reading** (Assessed in Component 4)

Candidates should be able to:

1. perform, after a short period of preparation, a previously unseen chart that will include chord symbols with a notated rhythm part as well as some single-line melodic parts in standard notation.
2. use the preparation time effectively to enable the performance to be as accurate, fluent and musical as possible.

## **2.4.6 LLCM in Teaching**

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### **Dissertation** (Assessed in Component 1)

#### **1a: Case studies**

Candidates should be able to:

1. write case studies (2500 - 3500 words) detailing the progress and assessment of three pupils, and assessing their own teaching in response to the pupils' progress;
2. demonstrate thorough knowledge and understanding of the teaching process, through means of clarity of expression and written style.

#### **1b: Players and styles**

Candidates should be able to:

1. write a comparative study (1500 - 2500 words) of three high profile electric guitarists;
2. demonstrate thorough knowledge and understanding of the artists, their playing techniques and the styles of music under discussion.

#### **1c: Essay**

Candidates should be able to:

1. write an essay of approximately 1500 - 2500 words on a subject chosen from a list of prescribed titles;
2. demonstrate knowledge and understanding of the subject, through means of clarity of expression and written style.

### **Lesson** (Assessed in Component 2)

Candidates should be able to:

1. teach a thirty-minute lesson to a pupil;
2. demonstrate proficient and authoritative teaching skills.

### **Presentation and Demonstration** (Assessed in Component 3)

Candidates should be able to:

1. give a presentation on aspects of teaching skills as prescribed by the syllabus;
2. demonstrate knowledge and understanding of the teaching process;
3. speak with confidence and verbal articulation;
4. use the guitar for demonstration as appropriate;
5. perform material from the RGT electric guitar grade handbooks, as specified by the syllabus and as requested by the examiner.

### **Discussion** (Assessed in Component 4)

Candidates should be able to:

1. discuss with the examiner any issues arising from Components 1-3;
2. demonstrate knowledge, understanding, confidence, authority, and clarity of verbal articulation.

### **Sight Reading (notation)** (Assessed in Component 5)

Candidates should be able to:

1. perform an extract of previously unseen music in traditional notation, after a short period of preparation;
2. use the preparation time effectively to enable the performance to be as accurate, fluent and musical as possible.

## **2.4.7 FLCM in Performance**

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### **Prepared Performances** (Assessed in Component 1)

Candidates should be able to:

1. compile and perform a programme of music of the appropriate standard lasting approximately 45 minutes;
2. demonstrate exceptional musicianship, technique and interpretative skills appropriate to Fellowship level.

### **Programme Notes** (Assessed in Component 2)

Candidates should be able to:

1. produce, and bring with them to the examination, detailed programme notes on the music they are performing in Component 1, including information on its stylistic context;
2. demonstrate, in the programme notes, knowledge and understanding of the harmonic and melodic structure of the repertoire.

## **2.5 Further Guidelines for all Diplomas**

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### **Sample tests**

The RGT series of Performance Diploma handbooks contains samples of all the relevant performance and/or reading components that are applicable for each level of diploma (See section 2.4, Summary of Subject Content), including sample lead and rhythm improvisation chord charts, and sample chart reading tests.

### **Performance Diplomas only**

**Memory:** It is compulsory for candidates to perform the 'Prepared Performance' sections of the Performance Diplomas from memory (ie. Component 2 for DipLCM, ALCM and LLCM, and Component 1 for FLCM). The Fingerboard Knowledge component of the DipLCM in Teaching should also be played from memory.

**Own choice items for the LLCM and FLCM:** These must be of a technical standard consistent with that of the appropriate diploma level. It is the responsibility of candidates to ensure that this is the case, and, where own choice repertoire does not enable candidates to demonstrate mastery at the relevant level, the assessment may reflect this. There is no need for own choice repertoire to be approved in advance; however, for FLCM in particular, candidates should select their repertoire with care, in order to produce an interesting, balanced and varied programme, which demonstrates a wide range of performance techniques and elements of musicianship. It is important to include a wide range of expressive and technical contrast in the programme.

**FLCM examinations:** These may take place in front of an audience, provided that (a) this does not affect the normal examination procedure (i.e. intervals, breaks, and the use of a compère are not permitted); and (b) this has been agreed in advance with the RGT Examinations office. Candidates should demonstrate an awareness of stagecraft appropriate to the style.

## **2.6 Description of Examination Components**

### **2.6.1 DipLCM in Performance**

#### **Component 1: Technical Study**

The RGT DipLCM handbook supplies the notation and CD demo audio for three unaccompanied technical studies based on widely used scales, arpeggios and chords. Candidates are expected to choose ONE of these to perform.

#### **Component 2: Prepared Performances**

- a) **Melodic Improvisation:** The RGT DipLCM handbook lists three classic rock/blues tunes: Black Magic Woman (Carlos Santana version); Still Got The Blues (Gary Moore); Surfing With The Alien (Joe Satriani). The handbook CD includes recordings of the main guitar themes from these tracks, as well as backing tracks for each. Candidates are expected to choose ONE of these guitar themes to reproduce, interpret and develop.
- b) **Rhythm Playing:** The RGT DipLCM handbook supplies three chord progressions with a CD drum and bass backing track for each. Candidates are expected to choose ONE of these progressions to play rhythm guitar along to, creating their own rhythm part.

#### **Component 3: Improvisation**

- a) **Lead Improvisation:** Candidates are shown a previously unseen diatonic chord progression that is then played by the examiner (either live or on CD). Candidates are allowed one minute to study the chord progression and should then improvise a lead solo over this. The solo should display a high degree of proficiency and demonstrate a command of the instrument beyond that expected at Grade 8.
- b) **Rhythm Improvisation:** Candidates are shown a previously unseen chord progression. Candidates are allowed one minute to study the chord progression and should then play the chords improvising a rhythm part.

### **2.6.2 DipLCM in Teaching**

#### **Component 1: Fingerboard Knowledge**

Candidates are expected to perform from memory a selection of widely used scales, arpeggios and chords as requested by the examiner – the range of which is listed in the Electric Teaching Diploma Examination Information Booklet. Candidates are expected to be able to demonstrate a thorough repertoire of all widely used scales, arpeggios and chords.

#### **Component 2: Lesson**

Candidates elect to take Option A or Option B.

**Option A:** Candidates will be required to teach a twenty-minute lesson to a pupil in the examination.

**Option B:** Candidates should submit an audiovisual recording of themselves teaching a twenty-minute lesson to a pupil. Only one pupil should feature in the lesson or on the recording. The lesson should be recorded without edits. If a language other than English is used on the recording, a typed transcript in English must be provided. Two copies of the recording should be submitted at the time of application. The discs must be in a format that will play on a standard DVD player.

In both cases, candidates are responsible for providing their own pupil. The pupil may be of any standard from Preliminary Grade to Grade Eight and may be of any age. Candidates should bear in mind that the standard selected will form the main focus of the examination. Candidates are expected to demonstrate secure basic teaching skills.

The lesson should incorporate the following, in roughly two-thirds to one-third proportion:

- a) work on lead and/or rhythm playing from an appropriate RGT electric guitar grade handbook; and
- b) any ONE of the following additional areas: scales, chords and arpeggios; aural awareness.

Where the lesson is under seventeen minutes in duration, candidates may be penalised. Where the lesson is over twenty minutes, the examiner will stop assessing the lesson after twenty minutes have passed and may draw this section of the examination to a conclusion.

### **Component 3: Presentation and Demonstration**

Candidates should give a presentation, of approximately twenty minutes, on aspects of teaching skills, demonstrating knowledge and a basic understanding of the teaching process, using the instrument for demonstration when required and performing any musical examples from the RGT electric guitar grade handbooks (Preliminary to Grade 8) if requested by the examiner. Whilst candidates are expected to be familiar with the material and requirements up to, and including, Grade 8, the main focus here will be determined by the standard of pupil selected in Component 2 (the 'Lesson').

Candidates should bring to the examination the current RGT electric guitar grade handbooks (Preliminary to Grade 8) plus a small selection of other teaching materials that they use with pupils. In this presentation, candidates should incorporate some more general observations on electric guitar teaching. These observations are not expected to be particularly detailed or wide-ranging, but they should aim to cover some of the basic fundamental issues as perceived by the candidate. There should also be some focus on a range of appropriate technical matters, as well as chords, scales and arpeggios, aural awareness and general musicianship. Candidates may include references to group and/or classroom teaching if they wish.

The examiner may make comments or ask questions as the presentation proceeds, and candidates should be prepared to deviate from their prepared presentation in order to respond if necessary. In discussing technical work, the examiner may ask the candidate to demonstrate on their instrument.

Candidates will be expected to speak with clarity and some confidence, and this will form part of the assessment. They should not read verbatim from a prepared script, although they may use notes or 'prompt cards'.

### **Component 4: Discussion**

Candidates should be able to discuss with the examiner any issues arising from the previous sections of the examination. The discussion will focus primarily on the standard of pupil used in Component 2 (the 'Lesson'). Candidates will be expected to demonstrate secure knowledge and understanding with some confidence and clarity of verbal articulation.

## **2.6.3 ALCM in Performance**

### **Component 1: Technical Study**

The RGT ALCM handbook supplies the notation and CD demo audio for three unaccompanied technical studies based on techniques such as string bends, legato, slides and vibrato. Candidates are expected to choose ONE of these to perform.

### **Component 2: Prepared Performances**

- a) **Melodic Improvisation:** The RGT ALCM handbook lists three classic rock/blues tunes: Need Your Love So Bad (Peter Green version); Shine On You Crazy Diamond Part 1 (Pink Floyd); For The Love Of God (Steve Vai). The handbook CD includes recordings of the main guitar themes from these tracks, as well as backing tracks for each. Candidates are expected to choose ONE of these guitar themes to reproduce, interpret and develop. Compared to DipLCM there will be some increase in the duration and development in harmonic, melodic and rhythmic complexity. Candidates are also expected to demonstrate a greater level of stylistic interpretation, fluency and technical ability.
- b) **Rhythm Playing:** The RGT ALCM handbook supplies three chord progressions with a CD drum and bass backing track for each. Candidates are expected to choose ONE of these progressions to play rhythm guitar along to, creating their own rhythm part. Compared to DipLCM the chords used will be more complex and a greater level of technical ability, stylistic interpretation and invention is expected.

### Component 3: Improvisation

- a) **Lead Improvisation:** Candidates are shown a previously unseen predominantly diatonic chord progression that is then played by the examiner (either live or on CD). Candidates are allowed one minute to study the chord progression and should then improvise a lead solo over this. Compared to DipLCM a greater level of technical ability, fluency and stylistic interpretation is expected.
- b) **Rhythm Improvisation:** Candidates are shown a previously unseen chord progression. Candidates are allowed one minute to study the chord progression and should then play the chords improvising a rhythm part. Compared to DipLCM the chords used will be more complex and a greater level of technical ability, stylistic interpretation and invention is expected.

### Component 4: Chart Reading

Candidates are shown a previously unseen chord chart with a notated rhythm part. Candidates are allowed three minutes to study this and should then play the chord chart.

#### 2.6.4 ALCM in Teaching

### Component 1: Essay

At the time of application, candidates should submit to the RGT Examinations office three copies of an original typed essay of approximately 4000 words. Candidates are advised to select a topic from the prescribed list below that is directly related to their experience. The examiners are looking for a clear and analytical approach and an informed command of the issues related to the selected topic.

The text should be divided into sections, with headings and/or sub-headings, and title and contents pages should be included. The use of footnotes, references and musical examples is expected. Where candidates refer to other published works, a bibliography should be included as an appendix. The essay should demonstrate knowledge and understanding of the subject, through means of clarity of expression and written style.

ALCM(TD) Essay Topics.

Candidates should choose ONE of the following:

- How do you approach teaching the electric guitar to a complete beginner with no previous musical experience? How would your approach differ between teaching children and adults?
- Discuss some methods you could utilise in guitar teaching to maintain interest and motivation in the instrument during the initial period of learning whilst basic technical skills are being acquired.
- Outline what you might expect a student to achieve during a 10-week course of individual lessons, and explain some of the teaching methods you might adopt.
- Provide a critical comparison of three tutor books that are currently available for beginner level electric guitar.
- Describe the techniques that you consider to be of fundamental importance to the student of electric guitar, and explain how you would teach and develop these.
- What are the advantages and disadvantages of group teaching, as opposed to individual tuition?

### Component 2: Lesson

Candidates elect to take Option A or Option B.

**Option A:** Candidates will be required to teach a twenty-five minute lesson to a pupil in the examination.

**Option B:** Candidates should submit an audiovisual recording of themselves teaching a twenty-five minute lesson to a pupil. Only one pupil should feature in the lesson. The lesson should be recorded without edits. If a language other than English is used on the recording, a typed transcript in English must be provided. Two copies of the recording should be submitted at the time of application. The discs must be in a format that will play on a standard DVD player.

In both cases, candidates are responsible for providing their own pupil. The pupil may be of any standard from Preliminary Grade to Grade Eight and may be of any age. Candidates should bear in mind that the standard selected will form the main focus of the examination. Candidates are expected to demonstrate secure and competent teaching skills.

The lesson should incorporate the following, in roughly equal proportion:

- a) work on lead and/or rhythm playing from an appropriate RGT electric guitar grade handbook; and
- b) any ONE of the following additional areas: scales, chords and arpeggios; aural awareness.

Where the lesson is under twenty minutes in duration, candidates may be penalised. Where the lesson is over twenty-five minutes, the examiners will stop assessing the lesson after twenty-five minutes have passed and may draw this section of the examination to a conclusion.

### **Component 3: Presentation and Demonstration**

The candidate should give a presentation, of approximately twenty-five minutes, on aspects of teaching skills, demonstrating knowledge, understanding and insight into the teaching process, using the instrument for demonstration when required and performing any musical examples from the RGT electric guitar handbooks (Preliminary to Grade 8) if requested by the examiner; candidates should be familiar with the material and requirements for each of these grades. Where the standard of pupil in Component 2 (the 'Lesson') is between Grade 1 and Grade 5 standard, candidates are not expected to discuss approaches to teaching Grades 6 to 8 in any detail, but they will be expected to be able to perform musical examples from these higher grades if requested to do so.

The presentation should focus on the standard of pupil used in Component 2 (the 'Lesson'). Candidates should bring to the examination the current RGT electric guitar grade handbooks (Preliminary to Grade 8) plus a selection of other teaching materials that they use with pupils. Candidates should be able to outline their approaches to teaching a full range of appropriate technical matters, as well as chords, scales and arpeggios, aural awareness and general musicianship. Candidates may include references to group and/or classroom teaching if they wish.

Examiners may make comments or ask questions as the presentation proceeds, and candidates should be prepared to deviate from their prepared presentation in order to respond if necessary. In discussing technical work, examiners may ask candidates to demonstrate on their instrument.

Candidates will be expected to speak with confidence and clarity, and this will form part of the assessment. They should not read verbatim from a prepared script, although they may use notes or 'prompt cards'.

### **Component 4: Discussion**

Candidates should be able to discuss with the examiners any issues arising from the previous sections of the examination, including the written submission. Some wider issues may be introduced; however, the discussion will focus primarily on the standard of pupil used in Component 2. Candidates will be expected to demonstrate knowledge, understanding, confidence, and clarity of verbal articulation.

### **Component 5: Sight Reading (notation)**

Candidates are shown a previously unseen single line melody in traditional notation and are allowed two minutes to study it before being asked to play it. Marks are awarded for accuracy, fluency and phrasing.

## **2.6.5 LLCM in Performance**

### **Component 1: Technical Study**

The RGT LLCM-FLCM handbook supplies the notation and CD demo audio for three unaccompanied technical studies based on a range of advanced guitar techniques. Candidates are expected to choose ONE of these to perform. Compared to ALCM the studies will be more complex and a greater level of technical ability is expected.

### **Component 2: Prepared Performance**

Candidates should choose and perform a lead instrumental using a backing CD supplied by the candidate. The music can be a self-composition or an existing piece interpreted or arranged by the candidate and should last between three and six minutes. Although this is a 'free choice' section, and candidates are expected to do the research to source appropriate music, the RGT LLCM-FLCM handbook lists some examples of pieces to demonstrate the level expected. Marks will not be awarded for the composition itself, but for creativity and technical flair in interpreting the main theme or melody, and the ability to engage the listener.

## Component 3: Improvisation

- a) **Lead Improvisation:** Candidates are shown a previously unseen chord progression that is then played by the examiner (either live or on CD). The progression will include some non-diatonic chords. Candidates are allowed one minute to study the chord progression and should then improvise a lead solo over this. Compared to ALCM a greater level of stylistic interpretation, fluency and technical ability is expected.
- b) **Rhythm Improvisation:** Candidates are shown a previously unseen chord progression. Candidates are allowed one minute to study the chord progression and should then play the chords improvising a rhythm part. Compared to ALCM the chords used will be more complex and a greater level of technical ability, invention and stylistic interpretation is expected.

## Component 4: Chart Reading

Candidates are shown a previously unseen chart that will include chord symbols with a notated rhythm part as well as some single-line melodic parts in standard notation. Candidates are allowed five minutes to study the chart before performing it. Compared to ALCM, in addition to the inclusion of single-line notation, the chords and their rhythm will be more complex.

### 2.6.6 LLCM in Teaching

#### Component 1: Dissertation

This is a three-part written submission comprising: Case Studies; Players and Styles; Essay. Three copies of the complete dissertation must be submitted to the RGT Examinations office at the time of application.

The dissertation should be typed and well presented. The text of each part should be divided into sections, with headings and/or sub-headings. Title and contents pages should be included. The use of footnotes, references and musical examples is expected. Where candidates refer to other published works, a bibliography should be included as an appendix.

Candidates are expected to demonstrate a greater depth of research and analysis, as well as a broader knowledge of relevant literature, than that expected for the ALCM written submission.

##### 1a: Case Studies

Candidates should write case studies detailing the progress and assessment of three pupils, and assessing their own teaching in response to the pupils' progress. The case studies should demonstrate thorough knowledge and understanding of the teaching process, through means of clarity of expression and written style.

The period of observation and assessment should be a minimum of six months and a maximum of one year. Pupils should be of contrasting standards and abilities. At least one of these pupils must currently be having lessons with you. The pupils could have been taught either individually or in a group.

The case studies should comprise:

- a) brief details of the pupils' background and characteristics, both musical and personal;
- b) assessment of the ability and potential of each pupil at the beginning of the case study period;
- c) details of the course of study followed, outlining pupils' technical and musical strengths and weaknesses, and how they were managed;
- d) choice of teaching material;
- e) assessment of the pupils' development and progress at the end of the case study period;
- f) self-appraisal of the candidate's own achievement in terms of his/her success, both in building a working relationship with a pupil, and in communicating and applying teaching ideas and principles.

The case studies should be written in continuous prose, not note form. Each pupil should be considered separately, although introductory and concluding sections may take the form of an overview. The case studies should not take the form of a lesson-by-lesson commentary, but should present an overall, though detailed, picture of the points listed above. The total length should be between 2500 and 3500 words.

## 1b: Players and Styles

Candidates should write a comparative study (of between 1500 and 2500 words) of three high profile electric guitarists, with particular reference to their styles of music, influences and the specific playing techniques they employ. This should demonstrate a thorough knowledge of the artists and styles of music under discussion and should highlight how the guitarists' musical styles and approaches to playing differ as well as how they have influenced other guitarists.

The study is expected to include specific musical examples to highlight the techniques and styles being discussed. Candidates should also consider how to utilise this information within a teaching environment. The study should mainly be presented in the form of continuous prose, with the use of musical examples where appropriate.

## 1c: Essay

Candidates should write ONE essay, of between 1500 and 2500 words, demonstrating knowledge and understanding of the subject, through means of clarity of expression and written style.

LLCM(TD) Essay Topics:

- a. Describe some of the difficulties you would expect students to encounter when studying for the RGT grades 1 to 5 electric guitar exams. Explore some methods of rectifying them.
- b. Discuss some of the resources available to use when teaching (i) a young child as a beginner, (ii) a teenager of about grade 3 standard, and (iii) an adult of advanced standard. Outline the reasons for your choice in each case.
- c. What kinds of additional, creative approaches to music-making can be incorporated into the instrumental lesson? What are the advantages and disadvantages of such approaches?
- d. Give a brief overview of the various 'standard' types of repertoire for electric guitar in the genres of rock and popular music, including examples of specific pieces, and explain how a teacher can enthuse a student about repertoire for which they show little natural affinity.
- e. Using your own experience as a starting point, outline some of the basic issues surrounding teacher/pupil psychology.
- f. Discuss how you would approach teaching a student the RGT grades 6 to 8 electric guitar exams. Explore and define the pieces and exercises you would adopt to help refine their technical skills for these exams.
- g. Describe your strategies for teaching a group of mixed-ability pupils.
- h. Outline the physical problems that can occur as a result of poor technique and/or over playing. Describe the advice you would give to pupils to help them avoid injuries.

## Component 2: Lesson

Candidates elect to take Option A or Option B.

**Option A:** Candidates will be required to teach a thirty-minute lesson to a pupil in the examination.

**Option B:** Candidates should submit an audiovisual recording of themselves teaching a thirty-minute lesson to a pupil. Only one pupil should feature in the lesson. The lesson should be recorded without edits. If a language other than English is used on the recording, a typed transcript in English must be provided. Two copies of the recording should be submitted at the time of application. The discs must be in a format that will play on a standard DVD player.

In both cases, candidates are responsible for providing their own pupil. The pupil may be of any age, and of any standard from beginner to Grade Eight. Candidates are expected to demonstrate proficient and authoritative teaching skills.

The lesson should incorporate the following, in roughly equal proportion:

- a) work on lead and/or rhythm playing from an appropriate electric guitar grade handbook; and
- b) any two of the following additional areas: scales, chords and arpeggios; aural awareness; specialist techniques.

Where the lesson is under twenty-five minutes in duration, the candidate may be penalised. Where the lesson is over thirty minutes, the examiners will stop assessing the lesson after thirty minutes has passed and may draw this section of the examination to a conclusion.

### **Component 3: Presentation and Demonstration**

Candidates should give a presentation, of approximately thirty minutes, on the general principles and approach to the teaching of electric guitar, demonstrating thorough knowledge, understanding and insight of the teaching process. The presentation should cover a range of different pupil standards, from beginner to Grade 8. In the course of their presentation, candidates should make reference to musical examples from the RGT electric guitar grades syllabus. There should be sufficient contrast within the musical examples so that the candidate can demonstrate a variety of techniques, styles and aspects of musicianship.

Examiners may request the candidate to perform any musical examples from the RGT electric guitar grade handbooks (Preliminary to Grade 8). Candidates are expected to talk about their approaches to teaching them, highlighting any particular issues or problems that might arise, and explaining possible solutions, and are expected to demonstrate on their instrument as appropriate. Candidates should bring to the examination the current RGT Preliminary to Grade 8 electric guitar grade handbooks plus a selection of other teaching materials that they use with pupils.

Candidates are also required to outline their approaches to other issues in relation to different standards of pupil, which might include technical matters, chords, scales and arpeggios, aural awareness and general musicianship, as appropriate. Candidates may include references to group and/or classroom teaching if they wish.

Examiners may make comments or ask questions as the presentation proceeds, and candidates should be prepared to deviate from their prepared presentation in order to respond if necessary. In discussing technical work, examiners may ask candidates to demonstrate on their instrument.

Candidates will be expected to speak with confidence, authority, verbal articulacy and clarity, and this will form part of the assessment. They should not read verbatim from a prepared script, although they may use notes or 'prompt cards'.

Compared with ALCM, candidates are expected to demonstrate a greater insight into the practical application of teaching skills from beginner to Grade 8 standard, as well as the ability to evaluate and communicate effectively within the music education environment.

### **Component 4: Discussion**

The examiners will lead the candidate in a wide-ranging discussion that will be based on issues arising from previous sections of the examination, which may include the written submission. Some wider issues may also be introduced.

Candidates should be able to demonstrate knowledge, understanding, confidence, authority, and clarity of verbal articulation in matters related to teaching pupils of all ages and standards up to Grade 8.

### **Component 5: Sight Reading (notation)**

Candidates are shown a previously unseen (mostly single line) melody in traditional notation and are allowed two minutes to study it before being asked to play it. Marks are awarded for accuracy, fluency and phrasing.

## **2.6.7 FLCM in Performance**

### **Component 1: Performance**

Candidates should compile and perform a varied programme of music of approximately 45 minutes duration. The programme should consist of a free choice of music chosen by the candidate of sufficient technical and musical complexity to demonstrate the candidate's playing skills and range and breadth of musicianship. Pieces should mostly be performed either over a backing CD supplied by the candidate or with one or more accompanists supplied by the candidate, although up to 25% of the performance may consist of solo unaccompanied pieces if preferred. An electric guitar must be used throughout. The performance may include vocals, by the candidate or a vocalist, provided that the guitar parts are prominent and sufficient enough to fully display the candidate's playing.

Candidates must perform a programme of the highest professional standard. The performance should be worthy of a prestigious music venue. Candidates are encouraged to include an own composition within the programme. The FLCM performance may take place in front of an audience, provided that this has been agreed in advance with the RGT Examinations Office and that it this does not affect the normal examination procedure (e.g. intervals are not permitted).

## Component 2: Programme Notes

Candidates should prepare and supply original programme notes providing an in-depth harmonic and melodic analysis of the music performed in Component 1. These programme notes must be typewritten and should in total be between 1000 and 1500 words. The style and approach should be intelligent and informed, and may assume an educated readership.

Two copies of the programme notes should be brought to the examination room and handed to the examiners.

## 2.7 Mark Weightings for Examination Components

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### DipLCM in Performance:

Technical Study	Performance	Improvisation
20%	40%	40%

### DipLCM in Teaching:

Fingerboard Knowledge	Lesson	Presentation and Demonstration	Discussion
15%	35%	35%	15%

### ALCM in Performance:

Technical Study	Performance	Improvisation	Chart Reading
15%	50%	25%	10%

### ALCM in Teaching:

Essay	Lesson	Presentation and Demonstration	Discussion	Sight Reading (notation)
20%	30%	30%	10%	10%

### LLCM in Performance:

Technical Study	Performance	Improvisation	Chart Reading
15%	25%	50%	10%

### LLCM in Teaching:

Dissertation	Lesson	Presentation and Demonstration	Discussion	Sight Reading (notation)
24%	30%	26%	10%	10%

### FLCM in Performance:

Both components must be approved in order to qualify for an award.

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## 3. Assessment

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### 3.1 How Marks are Awarded

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With the exception of the FLCM (see Section 4.2, 'Awards'), the examiner will award a mark for each component of the examination. The following criteria will be taken into account:

#### 3.1.1 DipLCM in Performance

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##### Component 1: Technical Study

Assessment Domains	Approximate weighting
<b>Technical accomplishment:</b> accuracy of pitch and rhythm, clarity, fluency, dexterity, appropriate and even tempo.	85%
<b>Musicality:</b> musical shape, phrasing.	15%

##### Components 2 and 3: Prepared Performances and Improvisation

Assessment Domains	Approximate weighting
<b>Technical accomplishment:</b> the ability to manipulate the instrument with respect to accuracy of pitch and rhythm, fluency, dexterity, clarity, tone control and variation, tempo, dynamics and application of playing techniques.	30%
<b>Musicality:</b> the ability to make musical performance decisions, resulting in some sense of individual interpretative skill, so that the music is performed in a manner reflecting a degree of sensitivity and empathy, and an emerging musical personality.	30%
<b>Communication:</b> evidence of an understanding of how to engage the listener and to communicate the musical substance of the material.	30%
<b>Musical knowledge:</b> an understanding of the chord symbols, notation, dynamics and other interpretative signs, and (in Component 3) an understanding of how to create an appropriate melodic and rhythmically accurate improvisation in relation to the chord sequence; evidence of a sense of established performance practice.	10%

#### 3.1.2 DipLCM in Teaching

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##### Component 1: Fingerboard Knowledge

Assessment Domains	Approximate weighting
<b>Technical accomplishment:</b> accuracy, fluency, clarity, fingerboard positions, appropriate and even tempo, prompt response to examiner's requests.	85%
<b>Musicality:</b> musical shape and a sense of confidence in presentation.	15%

##### Component 2: Lesson

Assessment Domains	Approximate weighting
Evidence of the candidate's awareness and use of appropriate technical and musical concepts.	50%
The ability to articulate and express concepts clearly to the pupil.	50%

##### Component 3: Presentation and Demonstration

Assessment Domains	Approximate weighting
Understanding and knowledge of the relevant issues.	30%
A discernible sense of enthusiasm, commitment and involvement.	25%
Clarity and verbal articulacy.	15%
Quality of performance of musical examples.	30%

## Component 4: Discussion

Assessment Domains	Approximate weighting
Knowledge and understanding of relevant issues and concepts.	40%
A discernible sense of enthusiasm, commitment and involvement.	40%
Clarity of language and vocabulary.	20%

### 3.1.3 ALCM in Performance

#### Component 1: Technical Study

Assessment Domains	Approximate weighting
<b>Technical accomplishment:</b> accuracy of pitch and rhythm, clarity, fluency, dexterity, appropriate and even tempo.	85%
<b>Musicality:</b> musical shape, phrasing.	15%

#### Components 2 and 3: Prepared Performances and Improvisation

Assessment Domains	Approximate weighting
<b>Technical accomplishment:</b> the ability to skilfully manipulate the instrument with respect to accuracy of pitch and rhythm, fluency, clarity, tone control and variation, fingerboard positions, dexterity, tempo, dynamics and application of playing techniques.	30%
<b>Musicality:</b> the ability to make sensitive and musical performance decisions, resulting in a sense of individual interpretative skill, so that the music is performed in a manner reflecting a degree of sensitivity and empathy, and a maturing musical personality; the ability to respond and adapt to the musical style and mood.	30%
<b>Communication:</b> evidence of a perceptive understanding of how to engage the listener, and to communicate the musical substance of the material.	30%
<b>Musical knowledge:</b> an understanding of the chord symbols and other notational signs, plus (in Component 3) an understanding of how to create an effective melodic and rhythmically accurate improvisation in relation to the chord sequence, with evidence of a sense of established performance practice.	10%

#### Component 4: Chart Reading

Assessment Domains	Approximate weighting
<b>Technical accomplishment:</b> the ability to perform the test accurately, with secure technique.	60%
<b>Musicality:</b> the ability to make appropriate musical performance choices when performing the test.	20%
<b>Communication:</b> the ability to give a convincing overall account of the music.	20%

### 3.1.4 ALCM in Teaching

#### Component 1: Essay

Assessment Domains	Approximate weighting
Understanding and knowledge of the issues raised by the question.	70%
The ability to construct and communicate a clear and well-structured argument.	10%
Clarity of language and vocabulary.	10%
Presentation of written work.	10%

## Component 2: Lesson

Assessment Domains	Approximate weighting
Clear evidence of the candidate's awareness and capable use of appropriate technical and musical concepts.	50%
The ability to articulate and express concepts clearly and meaningfully to the pupil.	50%

## Component 3: Presentation and Demonstration

Assessment Domains	Approximate weighting
Clear understanding and knowledge of the relevant issues.	30%
A discernible sense of enthusiasm, commitment and involvement.	25%
Clarity and verbal articulacy.	15%
Quality of performance of musical examples.	30%

## Component 4: Discussion

Assessment Domains	Approximate weighting
Clear knowledge and understanding of relevant issues and concepts.	40%
A discernible sense of enthusiasm, commitment and involvement.	40%
Clarity of language and vocabulary.	20%

## Component 5: Sight Reading (notation)

Assessment Domains	Approximate weighting
<b>Technical accomplishment:</b> the ability to perform the test accurately, with secure technique.	60%
<b>Musicality:</b> the ability to make appropriate musical performance choices when performing the test.	20%
<b>Communication:</b> the ability to give a convincing overall account of the music.	20%

## 3.1.5 LLCM in Performance

### Component 1: Technical Study

Assessment Domains	Approximate weighting
<b>Technical accomplishment:</b> accuracy, fluency, clarity, dexterity, appropriate and even tempo.	85%
<b>Musicality:</b> musical shape, phrasing.	15%

### Components 2 and 3: Prepared Performance and Improvisation

Assessment Domains	Approximate weighting
<b>Technical accomplishment:</b> the ability to manipulate the instrument with respect to accuracy of pitch and rhythm, fluency, clarity, tone control and variation, dexterity, tempo, dynamics and application of playing techniques.	30%
<b>Musicality:</b> the ability to make sensitive and musical performance decisions, resulting in a clear sense of individual interpretative skill, so that the music is performed in a manner reflecting a high degree of sensitivity and empathy, and a mature musical personality; the ability to respond and adapt with ease to the musical style and mood.	30%
<b>Communication:</b> evidence of a perceptive understanding of how to engage the listener, and to communicate effectively the musical substance of the material.	30%
<b>Musical knowledge:</b> an understanding of the chord symbols and other notational signs, plus (for Component 3) an in-depth understanding of how to create a highly effective melodic and rhythmically accurate improvisation in relation to the chord sequence, with evidence of an established performance practice.	10%

## Component 4: Chart Reading

Assessment Domains	Approximate weighting
<b>Technical accomplishment:</b> the ability to perform the test with a high degree of accuracy and with a capable technique.	60%
<b>Musicality:</b> the ability to make sensitive and musical performance choices when performing the test.	20%
<b>Communication:</b> the ability to give a convincing and confident overall account of the music.	20%

### 3.1.6 LLCM in Teaching

#### Component 1a: Case Studies

Assessment Domains	Approximate weighting
Quality and perception of ideas and issues discussed.	60%
The ability to construct and communicate a clear and well-structured presentation.	20%
Clarity of language and vocabulary.	10%
Presentation of written work.	10%

#### Component 1b: Players and Styles

Assessment Domains	Approximate weighting
Quality and perception of analytical comments in relation to the players and styles of music under discussion, and to the teaching / performing perspective.	60%
The ability to construct and communicate a clear and well-structured presentation.	20%
Clarity of language and vocabulary.	10%
Presentation of written work.	10%

#### Component 1c: Essay

Assessment Domains	Approximate weighting
Clear understanding and knowledge of the issues raised by the question.	60%
The ability to construct and communicate a clear, effective and well-structured argument.	20%
Clarity of language and vocabulary.	10%
Presentation of written work.	10%

#### Component 2: Lesson

Assessment Domains	Approximate weighting
Evidence of the candidate's awareness and use of appropriate technical and musical concepts.	50%
The ability to articulate clearly and express concepts effectively to the pupil.	50%

#### Component 3: Presentation and Demonstration

Assessment Domains	Approximate weighting
Clear understanding and knowledge of the relevant issues.	30%
A discernible sense of enthusiasm, commitment and involvement.	25%
Clarity and verbal articulation.	15%
Quality of performance of musical examples.	30%

## Component 4: Discussion

Assessment Domains	Approximate weighting
Clear knowledge and understanding of relevant issues and concepts.	40%
A discernible sense of enthusiasm, commitment and involvement.	40%
Clarity of language and vocabulary.	20%

## Component 5: Sight Reading (notation)

Assessment Domains	Approximate weighting
<b>Technical accomplishment:</b> the ability to perform the test with a high degree of accuracy and with a capable technique.	60%
<b>Musicality:</b> the ability to make sensitive and musical performance choices.	20%
<b>Communication:</b> the ability to give a convincing and confident overall account of the music.	20%

### 3.1.7 FLCM in Performance

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#### Component 1: Performance

Assessment Domains	Approximate weighting
<b>Technical accomplishment:</b> the ability to manipulate the instrument with respect to accuracy of pitch and rhythm, fluency, clarity, tone control and variation, fingerboard positions, dexterity, tempo, dynamics and application of playing techniques.	30%
<b>Musicality:</b> the ability to make deeply sensitive and highly musical performance decisions, resulting in a clear demonstration of individual interpretative skill, so that the music is performed in a manner reflecting a very high degree of sensitivity and empathy, and a fully mature musical personality; the ability to respond and adapt to a variety of styles, moods and techniques with ease and fluency.	30%
<b>Communication:</b> evidence of a very perceptive understanding of how to engage the listener, and to communicate the musical substance of the repertoire, through the performance of a contrasted and balanced programme.	40%

#### Component 2: Programme Notes

Assessment Domains	Approximate weighting
<b>Musical knowledge:</b> accuracy, appropriateness and depth of information.	60%
<b>Communication:</b> clarity, style, grammar, spelling and presentation.	40%

## 3.2 Attainment Descriptions

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The awards are differentiated by outcome. Depending on the level of mastery demonstrated during the examination, a mark out of 100 will be awarded, and each candidate may accordingly be 'Approved' or 'Not Approved'. Each mark band corresponds with the following descriptions of achievement and requires that the candidate obtains or exceeds the minimum number of marks set as the boundary for the award.

The guidelines below are not intended to be mutually exclusive, but should function interrelatedly. Thus for any particular attainment band, one or more criteria might exceed those specified, while one or more others might fail to meet the requirements. The criteria for each examination are as follows:

### **3.2.1 Diplomas in Performance**

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#### **DipLCM Performance Diploma Attainment Band Descriptions**

##### **Component 1: Technical Study [Max. 20 marks]**

Approved, upper level (17 – 20)

- An accurate, and confident performance of the study, played fluently with no re-starts and with clarity and even timing throughout.

Approved (15 – 16.5)

- Mainly accurate, fluent and clear but with occasional lapses in any one of these factors. Some lack of fluency or clarity in comparison with upper level.

Not Approved, upper level (11 – 14.5)

- Containing restarts or errors and at a variable or inappropriate tempo, but showing the potential to pass.

Not Approved, lower level (0 – 10.5)

- Some creditable moments but with a significant number of errors and restarts resulting in poor fluency and a lack of technical accomplishment.

##### **Component 2: Prepared Performances**

###### **Prepared Performance I - Melodic Improvisation [Max. 20 marks]**

Approved, upper level (17 – 20)

- An accurate and fluent reproduction of the guitar theme, played with clarity and secure timing throughout.
- A fluent, varied and melodically appropriate range of thematic developments that were in keeping with the essence of the original theme.
- Clear evidence of a confident sense of musical style.
- An ability to include some expressive elements in the music through the use of playing style and technique.

Approved (15 – 16.5)

- A generally accurate and fluent reproduction of the guitar theme. Some lack of clarity or security of timing in comparison with upper level.
- A mainly fluent, varied and melodically appropriate range of thematic developments that were generally in keeping with the essence of the original theme.
- Some evidence of a sense of musical style.
- Some ability to include some expressive elements in the music through the use of playing style and technique.

Not Approved, upper level (11 – 14.5)

- An unsatisfactory level of accuracy and fluency in the reproduction of the guitar theme. An unacceptable lack of clarity or security of timing. Nevertheless showing some potential to obtain a pass at this level.
- An unsatisfactory level of fluency and variety in the range of thematic developments.
- No clear evidence of a confident sense of musical style.
- Insufficient ability in using playing style and technique to include expressive elements in the music.

Not Approved, lower level (0 – 10.5)

- A poor level of accuracy and fluency in the reproduction of the guitar theme. A lack of clarity. Insecure timing.
- A poor level of fluency and lack of variety in the range of thematic developments.
- Showing significant weakness in coping with the main demands of the music.

###### **Prepared Performance II - Rhythm Playing (to backing track) [Max. 20 marks]**

Approved, upper level (17 – 20)

- An accurate and fluent performance that was played with clarity and secure timing throughout.
- A fluent, varied and stylistically appropriate interpretation of the chord progression.
- Clear evidence of a confident sense of musical style.
- An ability to include some expressive elements through the use of playing style and technique.

Approved (15 – 16.5)

- A generally accurate and fluent performance. Some lack of clarity or security of timing in comparison with upper level.
- A mainly fluent, varied and stylistically appropriate interpretation of the chord progression.
- Some evidence of a sense of musical style.
- Some ability to include some expressive elements through the use of playing style and technique.

Not Approved, upper level (11 – 14.5)

- An unsatisfactory level of accuracy and fluency. An unacceptable lack of clarity or security of timing. Nevertheless showing some potential to obtain a pass at this level.
- An unsatisfactory level of fluency and limited variety in the interpretation of the chord progression.
- No clear evidence of a confident sense of musical style.
- Insufficient ability in using playing style and technique to include expressive elements in the music.

Not Approved, lower level (0 – 10.5)

- A poor level of accuracy and fluency in the performance. A clear lack of clarity. Insecurity of timing.
- A poor level of fluency and very limited variety in the interpretation of the chord progression.
- Showing significant weakness in coping with the main demands of the music.

### **Component 3: Improvisation**

#### **Improvisation I - Lead Improvisation [Max. 20 marks]**

Approved, upper level (17 – 20)

- An accurate and fluent performance with clarity and secure timing throughout.
- Clear evidence of a confident and versatile application of melodic and rhythmic ideas that were appropriate to the accompaniment.
- Clear evidence of an emerging musical personality.
- An ability to include some expressive elements through the use of playing style and technique.

Approved (15 – 16.5)

- A generally accurate and fluent performance. Some lack of clarity or security of timing in comparison with upper level.
- Some evidence of a confident and versatile application of melodic and rhythmic ideas that were generally appropriate to the accompaniment.
- Some evidence of an emerging musical personality.
- Some ability to include some expressive elements through the use of playing style and technique.

Not Approved, upper level (11 – 14.5)

- An unsatisfactory level of accuracy or fluency in the performance. An unacceptable lack of clarity or security of timing. Nevertheless showing some potential to obtain a pass at this level.
- Only limited evidence of a confident and versatile application of melodic and rhythmic ideas. Some ideas inappropriate to the accompaniment.
- No clear evidence of an emerging musical personality.
- Insufficient ability in using playing style and technique to include expressive elements in the music.

Not Approved, lower level (0 – 10.5)

- A poor level of accuracy and fluency in the performance. A clear lack of clarity and security of timing.
- A poor level of application and versatility of melodic and rhythmic ideas.
- Showing significant weakness in coping with the main demands of the music.

#### **Improvisation II - Rhythm Improvisation [Max. 20 marks]**

Approved, upper level (17 – 20)

- An accurate and fluent performance with clarity and secure timing throughout.
- Clear evidence of a confident and versatile application of chords and rhythmic ideas that were appropriate to the chord progression.
- Clear evidence of an emerging sense of interpretative skill.
- An ability to include some expressive elements in the music through the use of playing style and technique.

Approved (15 – 16.5)

- A generally accurate and fluent performance. Some lack of clarity or security of timing in comparison with upper level.
- Some evidence of a confident and versatile application of chords and rhythmic ideas that were generally appropriate to the chord progression.
- Some evidence of an emerging sense of interpretative skill.
- Some ability to include some expressive elements in the music through the use of playing style and technique.

Not Approved, upper level (11 – 14.5)

- An unsatisfactory level of accuracy and fluency in the performance. An unacceptable lack of clarity or security of timing. Nevertheless showing some potential to obtain a pass at this level.
- Only limited evidence of a confident and versatile application of chords and rhythmic ideas. Some rhythmic ideas inappropriate to the chord progression.
- No clear evidence of an emerging sense of interpretative skill.
- Insufficient ability in using playing style and technique to include expressive elements in the music.

Not Approved, lower level (0 – 10.5)

- A poor level of accuracy and fluency in the performance. A clear lack of clarity and security of timing.
- A poor level of application and versatility of chords and rhythmic ideas.
- Showing significant weakness in coping with the main demands of the music.

## **ALCM Performance Diploma Attainment Band Descriptions**

### **Component 1: Technical Study [Max. 15 marks]**

Approved, upper level (13 – 15)

- An accurate, fluent and confident performance of the study, played promptly with no re-starts and with clarity and even timing throughout.

Approved (11 – 12.5)

- Mainly accurate and clear but with occasional lapses in any one of these factors. Some lack of fluency or clarity in comparison with upper level.

Not Approved, upper level (8 – 10.5)

- Containing restarts and errors and at a variable and inappropriate tempo, but showing the potential to pass.

Not Approved, lower level (0 – 7.5)

- Some creditable moments but with a significant number of errors and restarts resulting in poor fluency and technical accomplishment.

### **Component 2: Prepared Performances**

#### **Prepared Performance I - Melodic Improvisation [Max. 25 marks]**

Approved, upper level (21 – 25)

- An accurate and fluent performance that was consistently played with clarity and secure timing throughout.
- A fluent, varied and melodically appropriate range of thematic developments that were in keeping with the essence of the original theme.
- Consistent evidence of a mature and confident sense of musical style.
- An ability to incorporate a variety of expressive elements in the music through the use of playing style and technique.

Approved (18.5 – 20.5)

- A generally accurate and fluent reproduction of the guitar melody. Some lack of clarity or security of timing in comparison with upper level.
- A mainly fluent, varied and melodically appropriate range of thematic developments that were generally in keeping with the essence of the original theme.
- Some evidence of a mature and confident sense of musical style.
- Some ability to incorporate a variety of expressive elements in the music through the use of playing style and technique.

Not Approved, upper level (13.5 – 18)

- An unsatisfactory level of accuracy and fluency in the reproduction of the guitar melody. An unacceptable lack of clarity or security of timing. Nevertheless showing some potential to obtain a pass at this level.
- An unsatisfactory level of fluency and variety in the range of thematic developments.
- No clear evidence of a mature and confident sense of musical style.
- Insufficient ability in using playing style and technique to incorporate a variety of expressive elements in the music.

Not Approved, lower level (0 – 13)

- A poor level of accuracy and fluency in the reproduction of the guitar melody. A clear lack of clarity and security of timing.
- A poor level of fluency and variety in the range of thematic developments.
- Showing significant weakness in coping with the main demands of the music.

#### **Prepared Performance II - Rhythm Playing (to backing track) [Max. 25 marks]**

Approved, upper level (21 – 25)

- An accurate and fluent performance that was consistently played with clarity and secure timing throughout.
- A fluent, varied and stylistically appropriate interpretation of the chord progression.
- Consistent evidence of a mature and confident sense of musical style.
- An ability to incorporate a variety of expressive elements in the music through the use of playing style and technique.

#### Approved (18.5 – 20.5)

- A generally accurate and fluent performance. Some lack of clarity or security of timing in comparison with upper level.
- A mainly fluent, varied and stylistically appropriate interpretation of the chord progression.
- Some evidence of a sense of a mature and confident sense of musical style.
- Some ability to incorporate a variety of expressive elements through the use of playing style and technique.

#### Not Approved, upper level (13.5 – 18)

- An unsatisfactory level of accuracy and fluency. An unacceptable lack of clarity or security of timing. Nevertheless showing some potential to obtain a pass at this level.
- An unsatisfactory level of fluency and variety in the interpretation of the chord progression.
- No clear evidence of a mature and confident sense of musical style.
- Insufficient ability in using playing style and technique to incorporate expressive elements in the music.

#### Not Approved, lower level (0 – 13)

- A poor level of accuracy and fluency in the performance. A clear lack of clarity and security of timing.
- A poor level of fluency and variety in the interpretation of the chord progression.
- Showing significant weakness in coping with the main demands of the music.

### Component 3: Improvisation

#### Improvisation I - Lead Improvisation [Max. 12.5 marks]

##### Approved, upper level (10.5 – 12.5)

- An accurate and fluent performance that was consistently played with clarity and secure timing throughout.
- Consistent evidence of a confident and versatile application of melodic and rhythmic ideas that were appropriate to the accompaniment.
- Clear evidence of a developing musical personality.
- An ability to incorporate a variety of expressive elements in the music through the use of playing style and technique.

##### Approved (9 – 10)

- A generally accurate and fluent performance. Some lack of clarity or security of timing in comparison with upper level.
- Some evidence of a confident and versatile application of melodic and rhythmic ideas that were generally appropriate to the accompaniment.
- Some evidence of a developing musical personality.
- Some ability to incorporate a variety of expressive elements through the use of playing style and technique.

##### Not Approved, upper level (6.5 – 8.5)

- An unsatisfactory level of accuracy and fluency in the performance. An unacceptable lack of clarity or security of timing. Nevertheless showing some potential to obtain a pass at this level.
- Only limited evidence of a confident and versatile application of melodic and rhythmic ideas. Some ideas inappropriate to the accompaniment.
- No clear evidence of a developing musical personality.
- Insufficient ability in using playing style and technique to incorporate expressive elements in the music.

##### Not Approved, lower level (0 – 6)

- A poor level of accuracy and fluency in the performance. A clear lack of clarity and security of timing.
- A poor level of application and versatility of melodic and rhythmic ideas.
- Showing significant weakness in coping with the main demands of the music.

#### Improvisation II - Rhythm Improvisation [Max. 12.5 marks]

##### Approved, upper level (10.5 – 12.5)

- An accurate and fluent performance that was consistently played with clarity and secure timing throughout.
- Consistent evidence of a confident and versatile application of chords and rhythmic ideas that were appropriate to the chord progression.
- Clear evidence of a developing sense of interpretative skill.
- An ability to incorporate a variety of expressive elements in the music through the use of playing style and technique.

##### Approved (9 – 10)

- A generally accurate and fluent performance. Some lack of clarity or security of timing in comparison with upper level.
- Some evidence of a confident and versatile application of chords and rhythmic ideas that were generally appropriate to the chord progression.
- Some evidence of a developing sense of interpretative skill.
- Some ability to incorporate a variety of expressive elements in the music through the use of playing style and technique.

Not Approved, upper level (6.5 – 8.5)

- An unsatisfactory level of accuracy and fluency in the performance. An unacceptable lack of clarity or security of timing. Nevertheless showing some potential to obtain a pass at this level.
- Only limited evidence of a confident and versatile application of chords and rhythmic ideas. Some rhythmic ideas inappropriate to the chord progression.
- No clear evidence of a developing sense of interpretative skill.
- Insufficient ability in using playing style and technique to incorporate expressive elements in the music.

Not Approved, lower level (0 – 6)

- A poor level of accuracy and fluency in the performance. A clear lack of clarity and security of timing.
- A poor level of application and versatility of chords and rhythmic ideas.
- Showing significant weakness in coping with the main demands of the music.

#### **Component 4: Chart Reading [Max 10 marks]**

Approved, upper level (8.5 – 10)

- An accurate, fluent and confident performance of the chord chart, played promptly with no re-starts and with clarity and secure timing throughout.

Approved (7.5 – 8)

- Mainly accurate and clear but with occasional lapses in any one of these factors. Some lack of fluency or clarity in comparison with upper level.

Not Approved, upper level (5.5 – 7)

- Containing restarts and errors and at a variable and inappropriate tempo, but showing the potential to pass.

Not Approved, lower level (0 – 5)

- Some creditable moments but with a significant number of errors and restarts resulting in poor fluency and technical accomplishment.

### **LLCM Performance Diploma Attainment Band Descriptions**

#### **Component 1: Technical Study [Max. 15 marks]**

Approved, upper level (13 – 15)

- An accurate, fluent and confident performance of the study, played promptly with no re-starts and with clarity and even timing throughout.

Approved (11 – 12.5)

- Mainly accurate and clear but with occasional lapses in any one of these factors. Some lack of fluency or clarity in comparison with upper level.

Not Approved, upper level (8 – 10.5)

- Containing restarts and errors and at a variable and inappropriate tempo, but showing the potential to pass.

Not Approved, lower level (0 – 7.5)

- Some creditable moments but with a significant number of errors and restarts resulting in poor fluency and technical accomplishment.

#### **Component 2: Prepared Performance [Max. 25 marks]**

Approved, upper level (21 – 25)

- An accurate and fluent performance that was consistently played with clarity and secure timing throughout.
- An assured demonstration of interpretative skill.
- A consistently mature and confident sense of musical style.
- Consistent control of expressive elements in the music through the use of playing style and technique.

Approved (18.5 – 20.5)

- A generally accurate and fluent performance. Some lack of clarity or security of timing in comparison with upper level.
- A mainly assured demonstration of interpretative skill.
- Some evidence of a consistently mature and confident sense of musical style.
- Some ability to control the expressive elements in the music through the use of playing style and technique.

Not Approved, upper level (13.5 – 18)

- An unsatisfactory level of accuracy and fluency in the performance. An unacceptable lack of clarity or security of timing. Nevertheless showing some potential to obtain a pass at this level.
- An unsatisfactory demonstration of interpretative skill.
- No clear evidence of a mature and confident sense of musical style.
- Insufficient ability in using playing style and technique to control the expressive elements in the music.

Not Approved, lower level (0 – 13)

- A poor level of accuracy and fluency in the performance. A clear lack of clarity and security of timing.
- A poor level of fluency and interpretative skill.
- Showing significant weakness in coping with the main demands of the music.

### **Component 3: Improvisation**

#### **Improvisation I - Lead Improvisation [Max. 25 marks]**

Approved, upper level (21 – 25)

- An accurate and fluent performance that was consistently played with clarity and secure timing throughout.
- Confident and versatile application of melodic and rhythmic ideas that were consistently appropriate to the accompaniment.
- A clearly developed and mature musical personality.
- Consistent control of expressive elements in the music through the use of playing style and technique.

Approved (18.5 – 20.5)

- A generally accurate and fluent performance. Some lack of clarity or security of timing in comparison with upper level.
- Some evidence of a confident and versatile application of melodic and rhythmic ideas that were generally appropriate to the accompaniment.
- Some evidence of a developed and mature musical personality.
- Some ability to control the expressive elements in the music through the use of playing style and technique.

Not Approved, upper level (13.5 – 18)

- An unsatisfactory level of accuracy and fluency in the performance. An unacceptable lack of clarity or security of timing. Nevertheless showing some potential to obtain a pass at this level.
- Only limited evidence of a confident and versatile application of melodic and rhythmic ideas. Some ideas inappropriate to the accompaniment.
- No clear evidence of a developed and mature musical personality.
- Insufficient ability in using playing style and technique to control the expressive elements in the music.

Not Approved, lower level (0 – 13)

- A poor level of accuracy and fluency in the performance. A clear lack of clarity and security of timing.
- A poor level of application and versatility of melodic and rhythmic ideas.
- Showing significant weakness in coping with the main demands of the music.

#### **Improvisation II - Rhythm Improvisation [Max. 25 marks]**

Approved, upper level (21 – 25)

- An accurate and fluent performance that was consistently played with clarity and secure timing throughout.
- Confident and versatile application of chords and rhythmic ideas that were consistently appropriate to the chord progression.
- A clearly developed sense of interpretative skill.
- Consistent control of expressive elements in the music through the use of playing style and technique.

Approved (18.5 – 20.5)

- A generally accurate and fluent performance. Some lack of clarity or security of timing in comparison with upper level.
- Some evidence of a confident and versatile application of chords and rhythmic ideas that were generally appropriate to the chord progression.
- Some evidence of a developed sense of interpretative skill.
- Some ability to control the expressive elements in the music through the use of playing style and technique.

Not Approved, upper level (13.5 – 18)

- An unsatisfactory level of accuracy and fluency in the performance. An unacceptable lack of clarity or security of timing. Nevertheless showing some potential to obtain a pass at this level.
- Only limited evidence of a confident and versatile application of chords and rhythmic ideas. Some rhythmic ideas inappropriate to the chord progression.
- No clear evidence of a developed sense of interpretative skill.
- Insufficient ability in using playing style and technique to control the expressive elements in the music.

Not Approved, lower level (0 – 13)

- A poor level of accuracy and fluency in the performance. A clear lack of clarity and security of timing.
- A poor level of application and versatility of chords and rhythmic ideas.
- Showing significant weakness in coping with the main demands of the music.

#### **Component 4: Chart Reading [Max 10 marks]**

Approved, upper level (8.5 – 10)

- An accurate, fluent and confident performance of the chart, played promptly with no re-starts and with clarity and secure timing throughout.

Approved (7.5 – 8)

- Mainly accurate and clear but with occasional lapses in any one of these factors. Some lack of fluency or clarity in comparison with upper level.

Not Approved, upper level (5.5 – 7)

- Containing restarts and errors and at a variable and inappropriate tempo, but showing the potential to pass.

Not Approved, lower level (0 – 5)

- Some creditable moments but with a significant number of errors and restarts resulting in poor fluency and technical accomplishment.

#### **FLCM in Performance.**

No marks are awarded, instead both components must be 'approved' in order to be awarded this Diploma. This Diploma is the highest awarded by University of West London Qualifications and a truly exceptional demonstration of performing ability of the very highest standard is expected. In order to be approved for this Diploma, the candidate must present a performance of a standard which one might expect to hear at a major concert venue, demonstrating a clear maturity of personality and interpretation.

### **3.2.2 Diplomas in Teaching**

#### **DipLCM(TD) Attainment Band Descriptions**

##### **Component 1: Fingerboard Knowledge [Max. 15 marks]**

Approved, upper level (13 – 15)

- An accurate, fluent and confident presentation of all the requirements, played promptly and with clarity and even timing throughout.

Approved (11 – 12.5)

- Prompt responses, mostly accurate and clear but with occasional lapses in any one of these factors. Some lack of fluency or clarity in comparison with upper level.

Not Approved, upper level (8 – 10.5)

- Containing restarts and errors and at a variable and inappropriate tempo, but showing some potential to pass.

Not Approved, lower level (0 – 7.5)

- Some creditable moments but with a significant number of errors and restarts resulting in poor fluency and technical accomplishment.

##### **Component 2: Lesson [Max. 35 marks]**

Approved, upper level (30 – 35)

- Clear evidence of basic but secure teaching skills.
- Accurate and reasonably accomplished presentation of all technical elements on the guitar.
- Secure evidence of a detailed understanding of the musical concepts relevant to the lesson.
- A relatively high level of verbal articulacy and communication skills.

Approved (26.5 – 29.5)

- Evidence of basic but solidly competent teaching skills.
- Mostly accurate and satisfactory presentation of all technical elements on the guitar.
- Some evidence of an appropriate understanding of the musical concepts relevant to the lesson.
- Acceptable level of verbal articulacy and communication skills.

Not Approved, upper level (19.5 – 26)

- A lack of clear evidence of basic, competent teaching skills, showing some potential to develop these skills.
- An unsatisfactory level of accomplishment in the presentation of technical elements on the guitar.
- A failure to clearly demonstrate an understanding of the musical concepts relevant to the lesson.
- An unacceptable level of verbal articulacy and communication skills.

Not Approved, lower level (0 – 19)

- A failure to demonstrate basic teaching skills
- A poor level of technical accomplishment in the presentation of all technical elements on the guitar.
- A clear lack of understanding of the musical concepts relevant to the lesson.
- A poor level of verbal articulation and communication skills.

### **Component 3: Presentation and Demonstration [Max. 35 marks]**

Approved, upper level (30 – 35)

- Wide evidence of a general understanding and knowledge of the relevant issues relating to guitar teaching. The required focus here is on the standard of the pupil in the lesson component.
- Accurate and reasonably accomplished presentation of all musical examples on the guitar.
- A clear sense of enthusiasm and involvement.
- Effective verbal articulation and communication skills.

Approved (26.5 – 29.5)

- Some evidence of a general understanding and knowledge of the relevant issues relating to guitar teaching. The required focus here is on the standard of the pupil in the lesson component.
- Accurate and satisfactory presentation of all musical examples on the guitar.
- A reasonable level of enthusiasm and involvement.
- Acceptable level of verbal articulation and communication skills.

Not Approved, upper level (19.5 – 26)

- A lack of clear evidence of an understanding and knowledge of the relevant issues relating to guitar teaching. Nevertheless showing some potential to obtain a pass at this level.
- An unsatisfactory level of accomplishment in the presentation of musical examples on the guitar.
- No clear sense of enthusiasm and involvement.
- An unacceptable level of verbal articulation and communication skills.

Not Approved, lower level (0 – 19)

- A failure to demonstrate both understanding and knowledge of the relevant issues related to guitar teaching.
- A poor level of accomplishment in the presentation of all musical examples on the guitar.
- A clear lack of enthusiasm and involvement.
- A poor level of verbal articulation and communication skills.

### **Component 4: Discussion [Max. 15 marks]**

Approved, upper level (13 – 15)

- Confident responses, accurate and detailed. The required focus here is on the standard of the pupil in the lesson component.
- An effective level of verbal articulation.

Approved (11 – 12.5)

- Generally accurate and reasonably detailed but with some hesitancy. The required focus here is on the standard of the pupil in the lesson component.
- An acceptable level of verbal articulation.

Not Approved, upper level (8 – 10.5)

- Various inaccuracies and significant hesitancy, but showing some potential to pass.
- An unacceptable level of verbal articulation.

Not Approved, lower level (0 – 7.5)

- Numerous inaccuracies demonstrating a clear lack of understanding.
- A poor level of verbal articulation.

## **ALCM(TD) Attainment Band Descriptions**

### **Component 1: Essay [Max. 20 marks]**

Approved, upper level (17 – 20)

- Clear evidence of a detailed understanding of the concepts and topics.
- Accurate and clear presentation of all aspects of the written work.
- A clear understanding of all aspects of the teaching process.

Approved (15 – 16.5)

- Evidence of a competent understanding of the concepts and topics.
- Accurate and satisfactory presentation of all aspects of written work.
- A satisfactory understanding of all aspects of the teaching process.

Not Approved, upper level (11 – 14.5)

- A lack of clear evidence of an understanding of the concepts and topics.
- An unsatisfactory level of presentation of aspects of the written work.
- A failure to clearly demonstrate an understanding of all aspects of the teaching process.

Not Approved, lower level (0 – 10.5)

- A failure to demonstrate an understanding of the concepts and topics.
- A poor level of presentation of aspects of the written work.
- A clear lack of understanding of aspects of the teaching process.

### **Component 2: Lesson [Max. 30 marks]**

Approved, upper level (25.5 – 30)

- Clear evidence of competent and professional teaching skills.
- Accurate and generally accomplished presentation of all technical elements on the guitar.
- Secure evidence of a detailed understanding of the musical concepts.
- A generally high level of verbal articulation and communication skills.

Approved (22.5 – 25)

- Evidence of competent and professional teaching skills.
- Mostly accurate and satisfactory presentation of all technical elements on the guitar.
- Clear evidence of an appropriate understanding of the musical concepts.
- Acceptable level of verbal articulation and communication skills.

Not Approved, upper level (16.5 – 22)

- A lack of clear evidence of competent and professional teaching skills.
- An unsatisfactory level of accomplishment in the presentation of all technical elements on the guitar.
- A failure to clearly demonstrate an understanding of the musical concepts.
- An unacceptable level of verbal articulation and communication skills.

Not Approved, lower level (0 – 16)

- A failure to demonstrate competent and professional teaching skills.
- A poor level of technical accomplishment in the presentation of all technical elements on the guitar.
- A clear lack of understanding of the musical concepts.
- A poor level of verbal articulation and communication skills.

### **Component 3: Presentation and Demonstration [Max. 30 marks]**

Approved, upper level (25.5 – 30)

- Clear evidence of a generally detailed understanding and knowledge of the relevant issues.
- Accurate and generally accomplished presentation of all musical examples on the guitar.
- A clear sense of enthusiasm and involvement.
- A generally high level of verbal articulation and communication skills.

Approved (22.5 – 25)

- Evidence of some understanding and knowledge of the relevant issues.
- Accurate and satisfactory presentation of all musical examples on the guitar.
- An appropriate sense of enthusiasm and involvement.
- Acceptable level of verbal articulation and communication skills.

Not Approved, upper level (16.5 – 22)

- A lack of clear evidence of a solid understanding and knowledge of the relevant issues.
- An unsatisfactory level of accomplishment in the presentation of all musical examples on the guitar.
- No clear sense of enthusiasm and involvement.
- An unacceptable level of verbal articulation and communication skills.

Not Approved, lower level (0 – 16)

- A failure to demonstrate both understanding and knowledge of the relevant issues.
- A poor level of accomplishment in the presentation of all musical examples on the guitar.
- A clear lack of enthusiasm and involvement.
- A poor level of verbal articulation and communication skills.

### **Component 4: Discussion [Max. 10 marks]**

Approved, upper level (8.5 – 10)

- Confident responses, accurate and detailed. Some ability to understand the broader issues.
- A high level of verbal articulation.

Approved (7.5 – 8)

- Generally accurate and reasonably detailed but with some hesitancy.
- An acceptable level of verbal articulation.

Not Approved, upper level (5.5 – 7)

- Various inaccuracies and significant hesitancy, but showing some potential to pass.
- An unacceptable level of verbal articulation.

Not Approved, lower level (0 – 5)

- Numerous inaccuracies demonstrating a clear lack of understanding.
- A poor level of verbal articulation.

### **Component 5: Sight Reading [Max. 10 marks]**

Approved, upper level (8.5 – 10)

- An accurate, fluent and confident performance of the notation, played promptly with no re-starts and with clarity and secure timing throughout.

Approved (7.5 – 8)

- Mainly accurate and clear but with occasional lapses in any one of these factors. Some lack of fluency or clarity in comparison with upper level.

Not Approved, upper level (5.5 – 7)

- Containing restarts and errors and at a variable and inappropriate tempo, but showing the potential to pass.

Not Approved, lower level (0 – 5)

- Some creditable moments but with a significant number of errors and restarts resulting in poor fluency and technical accomplishment.

### **LLCM(TD) Attainment Band Descriptions**

#### **Component 1: Dissertation [Max. 24 marks]**

Approved, upper level (20.5 – 24)

- Clear evidence of a detailed understanding of the concepts and topics.
- Accurate and clear presentation of all aspects of the written work.
- A clear understanding of all aspects of the teaching process.

Approved (18 – 20)

- Evidence of a competent understanding of the concepts and topics.
- Accurate and satisfactory presentation of all aspects of written work.
- A satisfactory understanding of all aspects of the teaching process.

Not Approved, upper level (13.5 – 17.5)

- A lack of clear evidence of an understanding of the concepts and topics.
- An unsatisfactory level of presentation of aspects of the written work.
- A failure to clearly demonstrate an understanding of all aspects of the teaching process.

Not Approved, lower level (0 – 13)

- A failure to demonstrate an understanding of the concepts and topics.
- A poor level of presentation of aspects of the written work.
- A clear lack of understanding of aspects of the teaching process.

#### **Component 2: Lesson [Max. 30 marks]**

Approved, upper level (25.5 – 30)

- Clear evidence of highly competent and professional teaching skills.
- Accurate and accomplished presentation of all technical elements on the guitar.
- Secure evidence of a detailed understanding of the musical concepts.
- A high level of verbal articulation and communication skills.

Approved (22.5 – 25)

- Evidence of solidly competent and professional teaching skills.
- Accurate and satisfactory presentation of all technical elements on the guitar.
- Clear evidence of an appropriate understanding of the musical concepts.
- Acceptable level of verbal articulation and communication skills.

Not Approved, upper level (16.5 – 22)

- A lack of clear evidence of competent and professional teaching skills.
- An unsatisfactory level of accomplishment in the presentation of all technical elements on the guitar.
- A failure to clearly demonstrate an understanding of the musical concepts.
- An unacceptable level of verbal articulation and communication skills.

Not Approved, lower level (0 – 16)

- A failure to demonstrate competent and professional teaching skills.
- A poor level of technical accomplishment in the presentation of all technical elements on the guitar.
- A clear lack of understanding of the musical concepts.
- A poor level of verbal articulation and communication skills.

### **Component 3: Presentation and Demonstration [Max. 26 marks]**

Approved, upper level (22 – 26)

- Clear evidence of a detailed understanding and knowledge of the relevant issues.
- Accurate and accomplished presentation of all musical examples on the guitar.
- A clear sense of enthusiasm and involvement.
- A high level of verbal articulation and communication skills.

Approved (19.5 – 21.5)

- Evidence of a solid understanding and knowledge of the relevant issues.
- Accurate and satisfactory presentation of all musical examples on the guitar.
- An appropriate sense of enthusiasm and involvement.
- Acceptable level of verbal articulation and communication skills.

Not Approved, upper level (14.5 – 19)

- A lack of clear evidence of a solid understanding and knowledge of the relevant issues.
- An unsatisfactory level of accomplishment in the presentation of all musical examples on the guitar.
- No clear sense of enthusiasm and involvement.
- An unacceptable level of verbal articulation and communication skills.

Not Approved, lower level (0 – 14)

- A failure to demonstrate both understanding and knowledge of the relevant issues.
- A poor level of accomplishment in the presentation of all musical examples on the guitar.
- A clear lack of enthusiasm and involvement.
- A poor level of verbal articulation and communication skills.

### **Component 4: Discussion [Max. 10 marks]**

Approved, upper level (8.5 – 10)

- Confident responses, accurate and detailed.
- A high level of verbal articulation.

Approved (7.5 – 8)

- Generally accurate and reasonably detailed but with some hesitancy.
- An acceptable level of verbal articulation.

Not Approved, upper level (5.5 – 7)

- Various inaccuracies and significant hesitancy, but showing some potential to pass.
- An unacceptable level of verbal articulation.

Not Approved, lower level (0 – 5)

- Numerous inaccuracies demonstrating a clear lack of understanding.
- A poor level of verbal articulation.

### **Component 5: Sight Reading [Max. 10 marks]**

Approved, upper level (8.5 – 10)

- An accurate, fluent and confident performance of the notation, played promptly with no re-starts and with clarity and secure timing throughout.

Approved (7.5 – 8)

- Mainly accurate and clear but with occasional lapses in any one of these factors. Some lack of fluency or clarity in comparison with upper level.

Not Approved, upper level (5.5 – 7)

- Containing restarts and errors and at a variable and inappropriate tempo, but showing the potential to pass.

Not Approved, lower level (0 – 5)

- Some creditable moments but with a significant number of errors and restarts resulting in poor fluency and technical accomplishment.

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## 4. Awarding and Reporting

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### 4.1 Issue of Results

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A written report will be compiled for each examination. Candidates will be informed of the result of practical examinations by post as soon as possible; normally not later than four weeks after the examination date. Results cannot be issued over the telephone. Certificates for successful candidates are normally dispatched within 16 weeks of the date of the examination. This time is necessary to ensure that all results are properly checked and standardised.

### 4.2 Awards

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For DipLCM, ALCM and LLCM, candidates must attain an overall minimum mark of 75% in order to pass the examination. In the case of FLCM, both components must be passed in order to qualify for an award, each being assessed as 'Approved' or 'Not Approved'. See Section 4.3 ('Repeats of Examinations').

Candidates who successfully complete a performance diploma are permitted to append the letters 'DipLCM', 'ALCM', 'LLCM' or 'FLCM', as appropriate, to their name. Candidates who successfully complete a teaching diploma in electric guitar are permitted to append the letters 'DipLCM(TD)', 'ALCM(TD)' or 'LLCM(TD)', as appropriate, to their name. Successful candidates are also permitted to wear academic dress as specified in Regulation 23.

### 4.3 Repeats of Examinations

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Where a candidate is not able to reach the minimum standard for a pass in an examination, application for re-examination is permitted upon payment of the current entry fee.

In some cases (see below), candidates may carry forward the marks of certain components that were previously awarded 75% or more of the available marks. All candidates carrying forward previously approved components must indicate clearly on the entry form which components are being carried over, enter marks previously awarded, and indicate previous entry registration number, as required on the form.

#### **DIPLOMAS IN PERFORMANCE:**

**DipLCM, ALCM and LLCM:** All examination components must be completed on re-examination.

**FLCM:** The result of either component may be carried forward for up to three years if one of the two components is assessed as 'Approved' and the other 'Not Approved'.

Where the Programme Notes are carried forward, the performance programme must be unchanged from the previous examination. Programme Notes, which have been previously approved, do not need to be brought to the examination. Programme Notes may be re-submitted to the RGT Examinations office for re-examination, accompanied by the entry form and the appropriate current fee.

#### **DIPLOMAS IN TEACHING:**

**DipLCM(TD):** All examination components must be completed on re-examination.

**ALCM(TD):** The result of Component 1 (Essay) may be carried forward for up to three years, if 75% or more of the available marks (i.e. 15 marks or above) have been awarded.

Conversely, the combined result of Components 2 (Lesson), 3 (Presentation), 4 (Discussion) and 5 (Sight Reading) may be carried forward for up to three years if 75% or more of the available marks (i.e. 60 marks or above) have been awarded for the combined result of these four components. In this case three copies of a new or rewritten essay must be re-submitted to the RGT Examinations office for re-examination, accompanied by the entry form and the appropriate current fee.

**LLCM(TD):** The result of Component 1 (Dissertation) may be carried forward for up to three years if 75% or more of the available marks (i.e. 18 marks or above) have been awarded.

Conversely, the combined result of Components 2 (Lesson), 3 (Presentation), 4 (Discussion) and 5 (Sight Reading) may be carried forward for up to three years if 75% or more of the available marks (i.e. 57 marks or above) have been awarded for the combined result of these four components. In this case three copies of a new or rewritten dissertation must be re-submitted to the RGT Examinations office for re-examination, accompanied by the entry form and appropriate current fee.

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## 5. Regulations and Information

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1. **Validity of syllabus:** This syllabus is valid from 1 July 2009 until 31 December 2016.
2. **Examination dates and locations:** Diploma examinations take place throughout the year according to location. In the UK examinations are held three times a year: Spring (March/April), Summer (June/July) and Winter (November/December). Overseas candidates should contact their RGT national representative or the RGT UK Head Office for details of examination dates. DipLCM examinations may be held at a wide range of exam centres. Associate, Licentiate and Fellowship diplomas are normally examined by a panel of two examiners and, dependent upon the number of entrants from each area, these examinations may only take place at a limited range of exam centres (for example, in the UK candidates should be prepared to travel to London for their examination).
3. **Entry procedure:** Closing dates for entry, for each examination session, are listed on the entry fee lists and RGT website [www.RGT.org](http://www.RGT.org) Examination entries must be submitted using an RGT entry form.
4. **Late entries:** These may be accepted up to seven days after the last date of entry. Each entry must be accompanied by the current late fee for each candidate. No entry will be accepted if it is received at a later date.
5. **Conditions of entry:** Examinations may be held on any day of the week including, but not exclusively, weekends. Examinations may be held within or outside of the school term. The examination entry form provides a space for candidates to name specific dates (and times on those dates) when it would be *absolutely impossible* for them to attend due to important prior commitments (such as pre-booked overseas travel) that cannot be cancelled. RGT will endeavour to avoid scheduling a Diploma examination session on those dates, however no undertaking can be made in this respect and provisional entries dependent on convenient dates will not be accepted and examination entry fees cannot be refunded. In fairness to all other Diploma candidates it is essential that candidates only list dates as non-available on which it would be impossible to attend. An entry form that blocks out unreasonable periods may be returned. The right to refuse, postpone or cancel the entry of any candidate is reserved. Entries are accepted subject to the regulations stated in this syllabus and on the examination entry form. Entry for examination constitutes an agreement on the part of the candidate to abide by these regulations.
6. **Fees:** A table of UK examination fees is printed each year and is available on the RGT website [www.RGT.org](http://www.RGT.org). Overseas examination fees are obtainable from the national RGT representative. Cheques, bankers' drafts, etc. must be made payable to RGT. Fees cannot be refunded, nor entries postponed to a later examination session. Candidates not attending examinations for which they have entered, unless for a reason covered under the Special Considerations policy (see *Regulation 26*), will forfeit their fees.
7. **Substitutions:** Only candidates officially entered will be accepted for examination. Substitution of a candidate in place of a candidate originally entered will not be allowed.
8. **Transfers:** Transfer of candidates from one centre to another will not be considered unless there are exceptional circumstances which have been approved prior to the transfer by the RGT Examinations Office *in writing*. An administration charge will be made.
9. **Examination appointments:** An Attendance Notice detailing the date, time and venue of the examination will be issued to each candidate, via the correspondence address on the entry form, not later than 10 days before the date of the examination. This should be retained by the candidate, and handed to the examiner on the day of the examination. The RGT Examinations office should be informed immediately if there are any errors on the Attendance Notice as spelling corrections will incur a fee if notified after the issue of the certificate. Candidates should arrive at the venue no later than 10 minutes before the scheduled time of the examination.

10. **Conditions at exam centres:** A suitable room and waiting area will be provided. A chair, music stand, and small amplifier will be provided. For performance diplomas a CD player will also be provided. Candidates are permitted to bring their own amplification and CD player, together with any effects units, *providing* this can be set-up by the candidate very promptly and unaided.
11. **Examination procedure:** The examination components will normally be conducted in the order shown in the syllabus. For improvisation and sight reading components, candidates will be allowed a short amount of preparation time, during which they may study and try out short sections of the music, but they should not play the complete piece through until asked to do so by the examiner.
12. **Admission to the examination room:** Practical examinations are conducted in closed conditions. No-one, apart from the candidate and the examiner(s), is allowed into the examination room with the exception of 'an approved person', such as a language interpreter, where this concession has been granted prior to the examination as the result of a request for reasonable adjustments for a candidate with particular needs (*see Regulation 27*). Other exceptions are: the accompanist(s) for FLCM (if used); an audience for FLCM (if approved); a pupil for the Lesson component of the Teaching Diplomas.
13. **Fingering:** Specified fingerings in RGT publications should be taken as suggested guidelines only. Alternative systematic and effective fingerings will be accepted by examiners, unless they adversely affect the musical result.
14. **Tuning:** Diploma candidates should tune their own instruments *prior* to entering the examination room.
15. **Use of photocopies:** The use of photocopied music by candidates, unless authorised by the publisher or copyright holder, will not be permitted in the examination *with the following exceptions:*
  - (a) a photocopy of a page of a work for ease of performance due to a difficult page turn;
  - (b) a photocopy of a piece for the examiner's reference, provided the performer is using his or her own published edition;
  - (c) an enlarged or modified photocopy for candidates with particular needs, provided the original edition is also brought to the examination and presented to the examiner (*see Regulation 27*).

All such photocopies will be retained by the examiner, and destroyed at the end of the day's examinations. Compliance with copyright law is the responsibility of the candidate and failure to comply may lead to disqualification and no marks or certificate being awarded.
16. **Accompaniment:** For the FLCM Diploma it is the candidate's responsibility to provide a suitable accompanist and their equipment, if required, for the examination. RGT cannot provide or recommend accompanists.
17. **Stopping candidates:** Examiners may, at their discretion, stop a candidate during any part of an examination if the candidate has exceeded the time allowed for that part of the examination.
18. **Exemptions:** No exemptions are allowed from any part of any examination. Where an examination component is not attempted, a mark of 0 will be awarded. However, where all elements of a component are at least attempted, a mark equivalent to at least 33% will be awarded for that component.
19. **Recording of examinations:** A random selection of examinations is recorded for purposes of archiving, standardisation and examiner training. RGT and LCM Examinations undertake not to disseminate such recordings in any way whatsoever beyond these purposes. The recording equipment used is unobtrusive and does not affect the examination procedure. Such recordings may not be used or referred to at any stage in connection with any enquiry, appeal or complaint about the examination, either by the candidate or by RGT or LCM Examinations.
20. **Examination results and certificates:** A written report will be compiled for each examination. Candidates will be informed by post of the result of practical examinations as soon as possible, and normally not later than four weeks after the examination date. Results cannot be issued over the telephone. Certificates for successful candidates are normally dispatched within 16 weeks of the date of the examination. Replacements of lost or destroyed certificates can normally be provided, subject to proof of the result, proof of the applicant's identity, and payment of the appropriate current fee.
21. **Diplomas in teaching:** LCM Diplomas in Teaching do not confer Qualified Teacher Status (QTS) on the holder.
22. **Diploma completion period:** Diploma candidates must complete all the requirements of the examination within a 3-year period, in order to be awarded the qualification.

23. **Academic dress:** Holders of LCM Diplomas may wear academic dress as follows:  
 DipLCM: Gown  
 ALCM: Gown and Cap  
 LLCM: Gown, Cap and Licentiate Hood  
 FLCM: Gown, Cap and Fellowship Hood
- Academic dress is available for hire or purchase from the official robemaker, William Northam & Co Ltd, Henry Crabb Road, Littleport, Ely, Cambridgeshire, CB6 1SE (tel. 0870 2401852). A Form of Authority, obtainable from LCM Examinations, should accompany all orders.
24. **Enquiries and appeals:** Information about lodging enquiries and appeals against results is contained in the document *LCM Examinations Appeals Procedure*, available from LCM Examinations. Initial enquiries should be made in writing to the RGT Examinations office, enclosing a copy of the examination report form.
25. **Equal opportunities:** Entry for examinations is available, and assessment is carried out, on an equal and fair basis to all candidates, regardless of origin, status or background. The full policy is contained in the document *Equality of Opportunity, Reasonable Adjustments, and Special Consideration*, available on request from the LCM Examinations office.
26. **Special consideration (including absence through illness):** Candidates who are unable to take an examination at the scheduled time, for medical reasons, are invited to submit a signed doctor's letter indicating the reason, and accompanied by the Attendance Notice, to the RGT office. The letter must be submitted within two weeks of the examination date, and must make clear that the candidate was incapacitated on the day of the scheduled examination. The candidate will then be permitted to re-enter for the same examination on payment of half the current fee. Candidates who are unwell on the day of the examination, but elect to take the exam nonetheless, will not be granted any special consideration in terms of assessment, and will not be eligible for a half-fee re-entry. Candidates who are unable to take an examination for compassionate reasons (e.g. death of a relative) are also covered under this policy. The full policy is contained in the document *Equality of Opportunity, Reasonable Adjustments, and Special Consideration*, available on request from the LCM Examinations office.
27. **Reasonable adjustments (candidates with particular needs):** RGT and LCM Examinations are particularly sensitive to the requirements of candidates with particular needs, and encourage them to enter for examinations. There is a wide range of special procedures that can be put in place for such candidates. Full details and accompanying documentation **MUST** be included at the time of entry; examiners are not able to consider such documents if submitted for the first time on the day of the examination. Full details of this policy are contained in the document *Equality of Opportunity, Reasonable Adjustments, and Special Consideration*, available on request from the LCM Examinations office.
28. **Language:** All examinations are conducted in English.
29. **Syllabus requirements and infringements:** It is the candidate's responsibility to obtain, and comply with, the current syllabus. Where teachers enter candidates for examinations, the teacher should ensure that candidates are entered in accordance with the current syllabus requirements. Where there are variations without prior agreement, marks may be adjusted or deducted, and in serious cases, candidates may be disqualified.
30. **Changes to syllabuses:** RGT and LCM Examinations follow a policy of consistent improvement and development and may, without notice, update regulations, Examination Information Booklets, syllabuses, handbooks and other publications. Where alterations, additions and/or deletions to handbooks, Examination Information Booklets and syllabuses take place, RGT and LCM Examinations cannot accept responsibility for informing candidates and teachers of such changes except through *Guitar Tutor* (the RGT magazine), *Forte* (the LCM Examinations newsletter) and the normal reprinting process.